

THE UNIVERSITY OF NEBRASKA
LINCOLN 8, NEBRASKA

ART GALLERIES
209 MORRILL HALL

January 12, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am writing to confirm the selection of the following items for our forthcoming "Symposium of the Arts in Religion":

1. Abraham Rattner, "The Last Judgement"
2. William Zorach, "Moses"
3. Jacob Epstein, "Majastas" (bronze) - ?
4. Jack Zajac, "Resurrection" (fiberglass)

In connection with the choice of a Zajac sculpture, I remember seeing a photograph in your file of a piece which I had not seen before—a recumbant figure(?), possibly a Pieta(?). The resurrection figure which I list above I found in a catalog of religious art published by Grace Cathedral, San Francisco, in 1960. Possibly, this figure is no longer available. In this connection, Ed Dwight has also promised the loan of his Deposition figure, if all else fails.

We are instructing the Schumm Traffic Agency to begin the pickup of these items on or about the first of March. In the meantime, I do expect to be in New York for a few days during the week of the 21st and will get in touch with you for any further suggestions you may have.

I wish I could make the opening in Buffalo, but there are limits.
Will be glad to have your report of the event in any case.

Sincerely yours,

Norman _____

Norman A. Geske
Director

NAG:ib

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ADDITION GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Mrs. Edith Balpert
The Downtown Gallery
32 East 51st Street
New York, New York

not to publishing information regarding sales transactions.
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 8, 1962

Dear Edith:

As organizer of the exhibition, "Americans, 1962," to be held at the Virginia Museum of Fine Arts, Richmond, March 9th - April 15th, I should like to invite Ben Shahn to participate with his painting, "Lucky Dragon"

The following information is required for the catalogue and should be sent at once to Mr. William B. O'Neal, Director, Programs Division, Virginia Museum of Fine Arts, Boulevard and Grove Avenue, Richmond, Virginia. If a photograph is immediately available, will you likewise send a print to Mr. O'Neal, together with your bill for it.

The painting should arrive at Richmond no later than February 28th. The Virginia Museum of Fine Arts will bear all costs connected with transportation and insurance. If for any reason it should not be available for the time specified, I would be most grateful if you would telephone me collect at Andover, Greenleaf 5-3400.

Sincerely yours,

Bartlett H. Hayes, Jr.
Director

Name of Artist: Ben Shahn
Date and place of birth: Russia 1898
Present residence: Rosemont, N.J.
Exact title and date of work: The Lucky Dragon 1960
Medium and surface: Tempera on Mason Panel
Size: (h) 24" (w) 42"
By whom lent: Courtesy Collection The Downtown Gallery
Insurance value: \$ 12,000.00 () by Virginia Museum () by owner
Sale price (if different from ins. value): \$ 10,000.00

(The Museum's Accession Committee will buy one or more paintings from the exhibit for the permanent collection of American Art in the Virginia Museum of Fine Arts)

(duplicate copy for your files)

The Downtown Gallery
(lender's signature)

January 11, 1962

POV
if not in
a few
days

Mrs. Aline Sparinen
10 St. Ronan's Terrace
New Haven, Connecticut

Dear Aline:

I am so sorry to have missed your telephone call recently. When I returned from my rather lengthy holiday I found the message that you wanted to borrow an American Folk Art sculpture for a building.

Since I am the only one here interested in this material nothing could be done in my absence, but now that I am back at my desk I can assure you that I would be very glad to cooperate in any project with which you are connected. I have very fond memories of you.

Incidentally I am terribly embarrassed because I never sent you any of the many notes I composed when Hero passed away. Everything I wrote seemed so inadequate and I just could not find the appropriate words to express my deeply felt sympathy.

Do let me know whether you are still interested in having a sculpture and do come in soon to say hello.

My very best regards.

Sincerely yours,

RHH:sg

6. The Donee hereby agrees as follows, and said gifts
are made subject to the following terms and conditions:

(a) The Individual Donor shall be entitled to
possession and enjoyment of each and all of the items listed in
Exhibit A annexed hereto, at any time and from time to time,
during the period of her life, and the Corporate Donor shall be
entitled to possession and enjoyment of each and all of the items
listed in Exhibit B annexed hereto, at any time and from time to
time during the period of the life of Edith G. Halpert (the
Individual Donor).

(b) The Donors shall have the right to lend to the
Donee any or all of the items of the collection at any time and
from time to time during the life of Edith G. Halpert (the
Individual Donor).

(c) The Individual Donor shall have the right at
any time or from time to time to assign or release to the Donee
her life interest, or any portion thereof, in the items listed
in Exhibit A annexed hereto. The Corporate Donor shall have the
right at any time or from time to time to assign or release to
the Donee its interest for the life of Edith G. Halpert (the
Individual Donor), or any portion thereof, in the items listed
in Exhibit B annexed hereto.

(d) From and after the date hereof, the Donors
shall be without any liability whatsoever for waste, breakage,
deterioration, damage, or any loss no matter how occasioned as
to any of the items of the collection (whether occasioned while
in the possession of the Donors, the Donee, in transportation,
or otherwise), and shall be under no duty to insure the items of
the collection against theft, loss or damage arising from any
cause whatsoever. In the event that an item of the collection



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

January 5, 1962

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT
LLOYD GOODRICH, Director
JOHN I. H. BAUR, Associate Director
JOHN GORDON, Curator
EDWARD BRYANT, Associate Curator
MARGARET McKELLAR, Executive Secretary

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Here is a list of the works acquired from you by the Sara Roby Foundation, with their present insurance valuations. We would be very grateful if you could tell us what you consider to be the fair valuations as of today. Would you be kind enough to send these figures to Mrs. S. M. Barnes Roby, The Sara Roby Foundation, 720 Park Avenue, New York 21, N. Y.? I would appreciate it if you could also send me a copy of your letter.

With many thanks for your help,

Sincerely yours,

Lloyd
Lloyd
Director

LG:FM
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

File Ben Shahn

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 6, 1962

Mr. Richard Hudson, Editor
War/Peace Report
305 West 18th Street
New York 11, New York

Dear Mr. Hudson:

Following is a list of the Ben Shahn paintings with photographers' negative numbers. You may order prints directly from the photographers: Mrs. Oliver Baker, 25 Washington Square North, N.Y., N.Y., and Mr. O. E. Nelson, 1616 York Avenue, N.Y., N.Y. OR4-5080 RE 7-8290

- ✓ 1. A Score of White Pigeons, 1961, tempera, 30x48 Baker 34-084
Coll. National Museum, Stockholm
- 2. Farewell, 1961, gouache, 31x23 D.G. Baker 34-083
Private Collection
- ✓ 3. Why, 1961, gouache, 26x30 Nelson 7747
Coll. Mr. & Mrs. Herbert A. Goldstone
- 4. The Physicist, 1961, tempera, 31x52 *Fair* Seattle Baker 33-093
Coll. Mr. Jack Lawrence
- 5. That Friday: Yazu, 1961, gouache, 50x16 3/4 D.G. Baker 33-092
Courtesy The Downtown Gallery
- ✓ 6. From That Day On, 1960, tempera, 36x72 Baker 31-878
Coll. Mr. James A. Michener
- 7. The Lucky Dragon, 1960, tempera, 46x34 D.G. Baker 31-719
Courtesy The Downtown Gallery
- ✓ 8. I Never Dared to Dream, 1960, gouache, 27x40 Baker 32-116
Private Collection - *N.Y.C. Gallery of Art*
- ✓ 9. We Did Not Know What Happened to Us, 1960, tempera Baker 31-499
Courtesy The Downtown Gallery

"It's No Use To Do ANY More"

Sincerely yours,

John Marin Jr.

John Marin, Jr.

1 of each
Black + white
8" x 10"
JN:gs

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Peter J. Stiles
JK
APR 10

January 3, 1962

Miss Lillian Hellman
69 East 82nd Street
New York 28, New York

Dear Miss Hellman:

As you requested, I am now listing below what I consider
the current valuation of the painting I examined.

Mark Weber STILL LIFE oil \$ 3,000.00

Sincerely yours,

ECH:gs



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MURRAY HILL 3-2121

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January 4, 1962

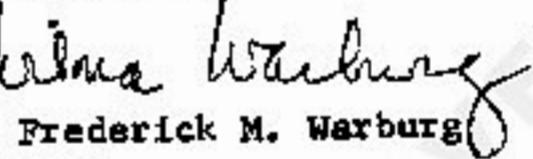
Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for sending us your check for \$700, representing a refund on the amount we paid for the Baskin "Head of Barlach" which we were forced to return because of the cancellation of our Art Benefit.

You were good to allow us to return this to you, and we are all most appreciative of your having done so. As a voluntary agency, we could ill afford any loss from this project, for this would have meant a loss of counseling services to young people greatly in need of them.

Very sincerely,



Mrs. Frederick M. Warburg
President

wswh

Fortieth Anniversary

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January 9, 1962

Mr. N. J. Ruben
Romeike Press Clippings
330 Tompkins Avenue
Staten Island 4, New York

Dear Mr. Ruben:

I received your letter of January 4th and would like to refer you to our previous correspondence dating August 21st (my letter) and August 23rd (your reply).

The latter rather shocked me as it seemed strange that I should notify you as to where clippings might be found. If I knew in advance I could write to the museums, publishers, and friends and get this service free of charge. It was always my impression that your readers scan all the papers for all your accounts. As I mentioned in the previous letter, I received nothing from you during the summer while I was away although I found at least fifty clippings by the end of September which were forwarded to me by institutions and friends throughout the country.

May I have your assurance that we can expect more effective service in the future? Meanwhile I am enclosing our check for the bills that were recorded.

Sincerely yours,

EDH:gs
enclosure

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FFA
January 2, 1962

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mrs. Black:

Mrs. Halpert has just returned, received your wire, and asked me to send you the following information.

SHAKER SPIRIT DRAWING (INSPIRATIONAL) c.1830 18 x 24"

calligraphy in colored inks

Credit: Collection of Edith Gregor Halpert

This is one of five drawings recently purchased from the Shaker settlement in Canterbury, New Hampshire. Three are in the Garbisch Collection, and a minor example in the possession of a Massachusetts dealer.

Sincerely yours,

Gratia Soilder
Secretary

P.S. Insurance should be \$1,500.00.

P.P.S. Pls advise shipper to pick up. Picture ready

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January 12, 1962

Dr. E. B. Freeman
2500 Bathurst Street
Toronto, Ontario
Canada

Dear Dr. Freeman:

I am enclosing an itemized statement which should show if there is any discrepancy in the account. If the payments which I have listed do not check out with your records, do let us hear from you.

Thank you,

Sincerely yours,

Irene Gruber
Bookkeeper

tg
enc:

January 8, 1962

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Charles:

Indeed I will be very glad to lend three of the four Marins for the Corcoran-Currier exhibition, and may possibly break down and lend the oil entitled RAMAPO RIVER, 1952, although in addition to its quality my attachment is a very sentimental one and I hate giving it up. I am sure that there are others which will serve as well in the collection.

Also in referring to the request for loans from the gallery stock one of these, the oil entitled MOVEMENT, BOATS AND OBJECTS, BLUE GRAY SEA, 1947, belongs to the Art Institute of Chicago (Stieglitz Collection). However, may I suggest that you send us your entire list of promissory notes, in other words titles and dates of paintings which the owners agree to lend as I would very much like to see the overall list for the show in the event that we have to make some substitutions where your requests have not been honored. It will help us considerably to have this complete information.

And I do hope that we can get together before the final list is made up. We can then spread out all the photographs on the floor while quietly sipping and sipping. Can you give us several days notice? My best regards.

Sincerely yours,

EGB:gs

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January 2, 1962

Mrs. Andre Previn
1014 North Doheny
Los Angeles 69, California

Dear Mrs. Previn:

In going through the avalanche of mail, messages, etc. that accumulated during my two weeks absence (having a vacation in Hawaii) I was delighted to come across your letter.

Indeed I will be here to greet you and Mr. Previn on January 13th and hope that you will be free for dinner that evening.

En route from Hawaii I stopped off in San Francisco and met several L.A. residents who supplied a very graphic report of the fire. I still shudder when I recall some of the details. Of course I was shocked to learn that you were involved in this catastrophe and now I know even more convincingly that the Previns love art, since you mention that you saved all your paintings. With all the articles that have appeared in recent months relating to art as an investment I still remain starry eyed about the number of younger Americans who have only one motivation in acquiring paintings and sculpture for the one legitimate reason, and you are among those I frequently cite.

In any event, have a wonderful New Year and do let me know whether I may have the pleasure of entertaining you on Saturday. Why don't you drop in during the day to see the exhibition and have a private chat? But in any event I should like to know in advance. Best regards.

Sincerely yours,

KH:gs

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

January 8, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of January 5. I, too, was delighted with the purchase of the Marins and I expect that there will be no difficulty with the Dove water color at our January meeting. With the collage, on the other hand, I had bad luck with the Committee. I naturally want to have it in the collection and would therefore like to try to find a private donor for it. I really think the price was a serious stumbling block for the Committee. I hope it will not have the same effect on a private patron.

Thank you for sending the catalogue of your Tseng Yu-Ho exhibition. I do hope to see it when I am next in New York.

With all best wishes for the New Year,

Sincerely,

A handwritten signature in black ink that reads "Perry T. Rathbone". The signature is fluid and cursive, with "Perry" on top and "T. Rathbone" below it.

Perry T. Rathbone
Director

PTR/alc

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January 4, 1963

Mr. William C.J. Struck
1715 North Chapel Street
Baltimore 13, Maryland

Dear Mr. Struck:

Thank you very much for sending us the photographs of your work and the list.

At this time we have a full roster and I see no likelihood of our taking on any new artist for some time.

I am returning the photographs and the list to you together with this letter. May I wish you every success in finding a New York gallery.

Sincerely,

Jay Wolf,
Assistant Director

JWlk

AGREEMENT FOR GIFTS
to
CORCORAN GALLERY OF ART
by
EDITH C. HALPERT
and
DOWNTOWN GALLERY, INC.

Dated: , 1962

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A/FX

January 10, 1962

Mr. Douglas F. Thornejo
912 First National Bank Building
Minneapolis, Minnesota

Dear Mr. Thornejo:

Mrs. Halpert received your letter of the 5th and is now out of town and asked me to reply.

We are glad the TWINS were received safely at what Mrs. Halpert feels is only a normal crating and shipping charge. The matter was handled by Badworth, among the best in the business.

You should receive the bill for restoration from Miss Wetherston shortly. We are sorry the picture was not in your home for Christmas, but we hope you will continue to enjoy it all through the New Year.

Sincerely yours,

Gratia Snider
Secretary

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from both artist and purchaser involved. If it cannot be
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sculptor is living, it can be assumed that the information
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Exhibits A, B, and C to be annexed.

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January 3, 1962

Mr. William E. Story
Gallery Supervisor, Department of Art
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

As my secretary advised you I was away the last two weeks of December enjoying a sunny vacation in Honolulu, and have just returned.

Unfortunately Stuart Davis has made no drawings in recent years, but we have several early examples dating from 1933 back to the twenties. If these would be of interest to you I will send the data to you by air mail immediately if you will advise me accordingly. Also if you are interested in including the work of any of the artists whose names are printed below we will be glad to cooperate. The only artists who have work in the sixties are O'Keeffe, Rattner, Shahn, and Zorach. All the others - for obvious reasons - would be of an earlier date.

I await your reply and hope that I am not too late.

Sincerely yours,

EOD:sg

Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK 18, N.Y.
LONGACRE 3-4500

January 9, 1962

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author is living, it can be assumed that the information
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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

I trust that your vacation in Hawaii was marvelous.

At the close of last year, I decided once again to review my
art for insurance purposes. Would you be good enough, at your con-
venience, to corroborate the binder which I have with the insurance
company on the following:

1. Sheeler "Counterpoint" - \$5000.00
2. Demuth "Rue du Singe Que Peche" - \$12,000.00
3. Tam "Deep Night, Deep Sea" - \$1000.00
4. Dove "Gasoline Tanks" - \$750.00
5. Dove "Willows" - \$750.00
6. Marin "Buildings Downtown New York" - \$8000.00

As John will tell you, I spent a nice half hour or so with
him and I hope to see you in the near future. Maybe we will do some
business in 1962. Heaven knows, based on what has happened to the
stock market in the last few days, either I will have no money to
invest anyway or I will have some money to put into art enjoyment.

Sincerely yours


Bernard Heineman, Jr.

BHjk:mh

American art and of the artists whose works comprise the collection and said additions.

(j) The Donee will employ at all times a specialist in American art as an independent Curator for The Gallery of Twentieth Century American Art, who shall be approved by the Individual Donor, to supervise the care and keeping of the collection; and will employ such additional persons and bear such additional expenses, as may be necessary and proper for the preservation, maintenance, and exhibition of the collection and additions thereto.

(k) If by reason of additional gifts and other acquisitions, the space and facilities assigned to The Gallery of Twentieth Century American Art as above provided shall become inadequate to permit the works of art to be well displayed therein, the Donee will then endeavor to raise the necessary additional funds and erect such further improvements as will provide appropriate additional space and facilities.

(l) For a period of twenty-one (21) years from the date hereof, the Donee will not sell or exchange any items of the collection given by the Individual Donor without her consent, or any of the items of the collection given by the Corporate Donor without its consent.

(m) The Donee agrees to appoint immediately an Acquisition Committee, which shall consist of Bartlett Hayes, Edith G. Halpert (the Individual Donor), the person holding the office of the Curator for The Gallery of Twentieth Century American Art, and the person holding the office of the President of the Friends of the Cereran Gallery. In the event of the death, physical disability or resignation of Bartlett Hayes or

AFX

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELDorado 5-1298

Conservation of Paintings

January 10, 1962

Mr. Douglas F. Thornejo,
912 First National Bank Bldg.,
Minneapolis, Minnesota.

TWINS IN GREEN - Oil on canvas, approximately 27" x 32",
American, mid 19th century.

Restoration as described in estimate

of October 12, 1961 -

\$150.00

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

January 2, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

I still shudder when I think about the Stuart Davis. I hope it will be taken care of properly and to the satisfaction of Mr. Davis and you. I wish it hadn't ever happened.

Enclosed are two detail photographs of the O'Keeffe Mrs. Wehr gave us. You asked me to send these to you so you might discuss it with Miss O'Keeffe.

Have a happy new year and thanks for being so understanding.

Sincerely yours,

Edward

Edward H. Dwight
Director

EHD/tw
Enclosure

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January 12, 1962

PLM
10

Mr. Robert Haynes
Associate Professor of Art
Glassboro State College
Glassboro, New Jersey

Dear Mr. Haynes:

On my return from a rather lengthy vacation I found your letter, and hope you will forgive the delay in my reply.

When I made the tentative arrangements with Dr. Wasserman I was not aware of the fact that the Museum of Modern Art had scheduled a large retrospective of Shahn's work for the Stedelijk Museum in Amsterdam and the National Museum in Copenhagen, as well as two other European institutions. This withdrew a large group of pictures I had planned to borrow locally for the Glassboro State College exhibition. However if you are in a position to pay transportation charges from more distant locales we can add a few drawings in our collection and of course a group of prints some of which may not be for sale, but I am sure that this will not matter.

To date I have no idea how many items you can use in the available galleries. Won't you get in touch with me at your earliest convenience and let me know about both queries so that I may send you the list of lenders with whom you can communicate directly and will have some idea of the number of pictures required for the overall show.

Sincerely yours,

ECH:gs

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from both artist and purchaser involved. If it cannot be
established after reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 5, 1962

P.S. by

Mr. Richard McLanathan
434 East 58th Street
New York, New York

Dear Dick:

Well, well! I finally discovered where you were without
the aid of volodya, although I am somewhat confused about
the Barcelona angle. I know there is an Odessa in Texas,
but since when is Barcelona in New York? In any event it
was good to hear from you and I was delighted to find your
card on my return from Honolulu and California a few days
ago.

So I am now enclosing my Christmas card which only a mushick
like you will appreciate.

How about paying me a visit? It will be swell to see Jane
and you. Do let me hear from you soon.

Happy New Year.

Sincerely yours,

Bonnie

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Leo C. Pitchard
Administrative Director
State of Hawaii
Iolani Palace
Honolulu, Hawaii
(Telephone)
502107

rise to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 8, 1962

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
New Haven, Connecticut

Dear Andrew:

Now that I am back from a rather lengthy vacation I am plowing
through a rather terrifying collection of mail which accumulated
during my absence.

I finally found a note from Henry Drayfus's office and recalled
that he planned to see you about two weeks ago. So, I am very
curious as to whether he saw Athena Veletria and if so whether
anything new is cooking.

Don't you and Jane ever get to New York? I should love to see
you-all.

And don't miss the exhibition which opens today with a party,
comprising eighteen new paintings by Tseng Yu-Ho. Happy New
Year.

Sincerely yours,

ECH:gs

nor to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 12, 1962

Mr. Albert Faurot, Chairman
Art Department
Silliman University
Dumaguete City, Philippine Islands

Dear Mr. Faurot:

Thank you for your letter.

Yes we are the sole agents for the work of Ben Shahn and as such
would be very glad to cooperate with you.

The reproduction you enclosed is a painting no longer in our pos-
session and there is no graphic related to it. However, we have
a collection of serigraphs executed entirely by the artist, but
unfortunately we have no photographs of these to send to you.
If you would like to take a chance and are willing to pay the ex-
penses of packing, transportation and insurance I shall be glad
to send you half a dozen or more unframed serigraphs for consid-
eration. The prices range from \$45.00 to \$175.00. In addition
there are some drawings which could be made available, but these
are framed and will require special packing.

Won't you please let me know your wishes so that we may be guided
accordingly?

Sincerely yours,

ECH:sgs

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IRVIN GREIF, JR.

January 7, 1962

Mrs. Edith G. Halpert,
Director The Downtown Gallery,
32 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

Many thanks for your kind invitation to attend the Preview Reception for the John Marin Exhibition.

Unfortunately, Mrs. Greif and I will be unable to attend, since we were just in New York over the holidays. We did stop in and saw John Marin, Jr. We expect to be in New York again sometime in February and will visit you then.

Mrs. Greif joins in sending best wishes for the New Year and hoping that the exhibition will be successful.

Very sincerely,



Irvin Greif, Jr.

IG:ET

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 11, 1962

Alph
Mr. Robert Mayer
915 Sheridan Road
Winnetka, Illinois

Dear Mr. Mayer:

As you requested I am glad to give you the current insurance
valuation on the Ben Shahn painting entitled THE HARPIE.

The figure is \$3200.00.

Sincerely yours,

EGR:gs

2. The gifts provided to be made hereafter by the Individual and Corporate Donor, as set forth in Paragraph 1 above, shall be made in each instance by the execution and delivery to the Donee of a written instrument setting forth that the Individual Donor or the Corporate Donor, as the case may be, does thereby give and transfer to the Donee the undivided 10% remainder interest (or such greater remainder interest as the Individual or Corporate Donor may elect) in the said works of art, as provided in Paragraph 1 hereinabove.

3. Upon the death of the Individual Donor, the entire title, interest and ownership in the collection shall thereupon be deemed automatically assigned, transferred and vested in the Donee, notwithstanding that at such time the Individual or Corporate Donor shall have any proprietary interest in the collection; and after said death, the Corporate Donor, and the legal representatives of the estate of the Individual Donor, shall each execute and deliver to the Donee an assignment by way of confirmation of the foregoing.

4. The Donee hereby accepts the foregoing gifts, and agrees to accept the gifts provided to be made hereafter, subject to the terms and conditions stated herein.

5. Possession of the collection shall be delivered to the Donee upon the Donee completing all of the alterations and improvements provided to be made with respect to the wing to be set apart for the collection and the entrance thereto in accordance with the provisions of Paragraphs 6(g) and (h) hereinafter, but in any event such delivery shall be made no later than two years from the date hereof. Said delivery of possession shall be subject to the respective rights of the Donors to reacquire possession and to hold and enjoy items of the collection as provided in Paragraph 6(a) hereinafter.

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN 38, NEW YORK

THOMAS S. BUECHNER
DIRECTOR

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 6, 1962

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Our exhibition "The Nude in American Painting," closed
on December 12, and I would like to express my heartfelt
thanks for your most generous cooperation in lending your
fine paintings "Tranquility" by Max Weber, "Girl Wearing
Bandana" by Yasuo Kuniyoshi and "Apres La Siesta" by
Samuel Halpert.

The exhibition was extremely well received - I hope you
saw the articles in Life, Time, and the New York Times -
and your loans contributed much to its success. I am es-
pecially grateful for your willingness to lend on such
short notice.

With kind regards,

Sincerely yours,



Thomas S. Buechner

TSB/ddc

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it may be assumed that the information
may be published 60 years after the date of sale.

The skiing was great, though there
were thousands of people "cluttering"
over usually unpopulated slopes.

I got "run over" by a novice
& can't even show my black &
blues for sympathy.

Did you get away to Hawaii?
I do hope so, coz you looked
terribly tired.

My aunt is coming to N.Y. from
Chicago the 4th of Feb. & I'm
meeting her there, so will see

rior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 9, 1962

Mr. Norman A. Geeske, Director
Art Galleries
209 Morrill Hall
The University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

Thank you for the insurance company's check. I am sorry that it required so much correspondence and that we were obliged to burden you with it all these months. Maybe we should have chosen the insurance field to work in as it certainly is a delightful racket to be in. You collect the premium and make the client struggle forever to collect the occasional payment due.

In any event I am glad that you are due in New York this month. As far as I know I will be on tap with the exception of the two or three days involving the various shindigs in Buffalo for the Albright opening, I believe the third weekend of the month.

And so I look forward to seeing you. Meanwhile my very best wishes for a very happy New Year.

Sincerely yours,

ECH:ga

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1715 N. Chapee Street
Baltimore 13 Md.

January 2, 1963

Mrs Edith G. Halpert
President
Downtown Gallery
N.Y. N.Y.

Dear Mrs. Halpert:

Would you consider
representing me in your area
on an exclusive basis.

Thank You.

And I beg to remain

William Gluck

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established that a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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January 3, 1962

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

It was so nice to find your letter when I returned from my
vacation which was the most beneficial experience I have had
for a long time. I returned rested, relaxed, and ready for -
come what may.

Thank you so much for sending the photograph. When you get a
moment can you also forward information regarding the title,
date, and actual size so that I may have complete data to pre-
sent to The Corcoran Gallery? I would prefer of course if you
brought the information in person as it is always such a plea-
sure to see you.

My best wishes to you and Mrs. Schulman for a very happy New
Year.

Sincerely yours,

RH:gs

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Lenna Acad.

January 12, 1962

Mr. Sam Freid
829 Beachwood Drive
Havertown, Pennsylvania

Dear Mr. Freid:

As I advised you previously Charles Sheeler has been incapacitated for several years and has produced no work whatsoever. Unfortunately there is only one unsold painting which we are withholding from the market as we find it imperative to have something to show at the gallery when museum personnel and collectors wish to see an example of his work.

However we can send you an oil and a drawing by Abraham Rattner. The detailed list is enclosed so that you may have the data for your catalogue and may arrange to place the necessary insurance in advance of your pickup -on February 17th.

Sincerely yours,

BMM/ge
enclosure

THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 55 STREET, NEW YORK 19, N.Y. TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW YORK

January 8, 1962

Jan 8 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You will be pleased to know that works of art have now been sent to twelve Embassy Residences abroad, and that the project has now become an important part of the International Council's activity. The projects now completed are: Ambassador Walter C. Dowling, Germany; Ambassador C. Burke Elbrick, Portugal; Ambassador James M. Gavin, France; Ambassador Livingston T. Merchant, Canada; Ambassador William McC. Blair, Denmark; Ambassador George F. Kennan, Yugoslavia. Also Ambassador James K. Penfield, Iceland; Ambassador Arthur L. Richards, Ethiopia; Ambassador James Loeb, Peru; Ambassador John Kenneth Galbraith, India; Ambassador Kenneth F. Young, Jr., Thailand; and Ambassador Edwin O. Reischauer, Japan. In addition, the Embassies in Rome and Cairo are being undertaken by The Museum of Fine Arts in Boston and the Philadelphia Museum, respectively. During the next year we hope to complete another four or five projects.

On behalf of the Art in Embassies Committee and the International Council, may I tell you how deeply we appreciate your kindness and cooperation in lending to the project. All the Ambassadors have expressed their gratitude for the substantial contribution the works make in representing our country's concern with the visual arts, and have asked that we transmit their warmest thanks to the lenders who have made this possible.

Your loans listed below were sent to the following embassies:

Stuart Davis	✓ <u>Cigarettes</u>	Portugal
Marsden Hartley	✓ <u>Atlantic Window</u>	Portugal
Horace Pippin	✓ <u>Summer Flowers</u>	Portugal
Ben Shahn	✓ <u>Peter and the Wolf</u>	Portugal
Max Weber	✓ <u>Marigolds</u>	Portugal
Arthur Dove	<u>Car in Garage</u>	India
Leonard Baskin	<u>Owl</u>	Peru
Yasuo Kuniyoshi	<u>Growing Weeds</u>	Yugoslavia
Jack Levine	<u>Aid to Digestion</u>	Yugoslavia

Once again, our heartfelt thanks,

Sincerely yours,

Harold Shaw

Mrs. George Hamlin Shaw
Chairman
Art in Embassies Committee

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THE JOHNS HOPKINS HOSPITAL
BALTIMORE 8, MARYLAND

January 9, 1962

Dear Mrs. Neelant,

We were very disappointed to
have missed the Christenb show but
circumstances just didn't allow a
trip to New York and, as John says,
it's probably just as well. We're
still trying to see O'Keefe and so
we're finding out, all our friends
several of whom have threatened to
take it off the wall.

In retrospect we've become
very excited about the Deere Show.
We assume the Studies may be going
to a museum but wondered if the
Studies in The Brothers might be
for sale.

Best regards,
Nan Estery

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may be published 60 years after the date of sale.

appm

January 2, 1962

Mr. Joseph L. Tucker
1830 Boatman's Bank Building
St. Louis 2, Missouri

Dear Mr. Tucker:

As my secretary advised you, I have been away for a period of
about two weeks and have just returned.

In reply to your letter of December 15th I am very glad to give
you the current valuation of the painting by Charles Demuth en-
titled APPLES AND TOMATOES. In my estimation the market price
as of today is approximately \$6,000.00.

I am so glad that you are planning to be in town this month.
It will be so nice to see you again.

Sincerely yours,

BGR:ge

LOAN AGREEMENT

white copy to be retained by lender

CT-61-13 THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

Circulating

EXHIBITION (place and date of showings):

"THE STIEGLITZ CIRCLE"

Loan period : January 1962 through June 1963

LENDER: The Downtown GalleryADDRESS: 32 East 51st Street New York 22, N.Y.

Exact form in which lender's name should appear on exhibition label and in catalog:

Courtesy Collection The Downtown Gallery New YorkNAME OF ARTIST: Arthur G. DoveTITLE OF WORK: Untitled Formation IIMEDIUM (please underline): oil on canvas oil on wood gouache pastel tempera on canvas tempera on wood
watercolor ink pencil charcoal crayon collage monotype print (specify medium)

metal (specify) _____ plaster wood plastic terra cotta ceramic artificial stone

construction in (specify) _____ photograph (specify process) _____

poster other (specify) _____

DATE OF WORK: 1943 Does date appear on work? _____ If so, where? _____

SIGNATURE: Is the work signed? _____ If so, where? _____

SIZE: Painting, drawing or print (without frame or mat): Height 24 Width 32
Mat opening (of framed drawing or print): Height _____ Width _____Sculpture (without pedestal): Height 2 Length _____ Approximate weight _____

INSURANCE (see conditions on reverse of this blank):

For what value shall we insure the work (U. S. currency): \$ 4200.00 Yes _____ No _____

Do you prefer to maintain your own insurance coverage? _____

SELLING PRICE (U. S. currency): \$ 4200.00

(see conditions regarding handling charges on reverse of this blank)

Yes _____

SHIPPING: Are the following instructions satisfactory? _____

(unless the Museum is notified to the contrary in writing before the close of the exhibition, the loan will be returned to the lender's address given above)

FRAMING: Is the work framed? Yes _____ Yes _____

If necessary to meet the needs of the exhibition, may we reframe or remat your loan? _____

May we substitute plexiglas for glass? _____

(all works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity? Baker 19-764

May The Museum of Modern Art photograph this loan and reproduce it in its publications and for publicity purposes in connection with this exhibition? _____ May slides of it be made and distributed by the Museum and its designees for educational use? _____ Yes _____

SIGNED The Downtown Gallery Date: 1/8/62
(name of lender or authorized agent)

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either artist or purchaser is responsible for obtaining written permission.
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

entitled to possession and enjoyment of each and all of the items listed in Exhibit B annexed hereto, at any time and from time to time during the period of the life of Edith G. Halpert (the Individual Donor).

(b) The Donors shall have the right to lend to the Donee any or all of the items of the collection at any time and from time to time during the life of Edith G. Halpert (the Individual Donor).

(c) The Individual Donor shall have the right at any time or from time to time to assign or release to the Donee her life interest, or any portion thereof, in the items listed in Exhibit A annexed hereto. The Corporate Donor shall have the right at any time or from time to time to assign or release to the Donee its interest for the life of Edith G. Halpert (the Individual Donor), or any portion thereof, in the items listed in Exhibit B annexed hereto.

(d) From and after the date hereof, the Donors shall be without any liability whatsoever for waste, breakage, deterioration, damage, or any loss no matter how occasioned as to any of the items of the collection (whether occasioned while in the possession of the Donors, the Donee, in transportation, or otherwise), and shall be under no duty to insure the items of the collection against theft, loss or damage arising from any cause whatsoever.

(e) From and after the date hereof, the Donee will provide and bear all expenses and costs in connection with all of the items of the collection, including those incurred in the preservation, conservation, restoration, and safeguarding thereof, and also those incurred in the transportation, packaging or

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January 10, 1962

Mrs. Marian Clarke, Curator
The Watkinson Library
Trinity College Library
Hartford 6, Connecticut

Dear Mrs. Clarke:

Mrs. Halpert has asked me to tell you that since our last letter she has found it necessary to be out of town starting the morning of January 19th, for the Albright Gallery opening, the 19th and 20th.

However, I note in your letter of December 14th that you had tentative plans to be in New York this coming weekend, January 13th. That date would be satisfactory for Mrs. Halpert if you are planning to come in. Otherwise perhaps you could suggest another time (other than the 20th).

We are sorry to cause you this inconvenience.

Sincerely yours,

Gratia Snider
Secretary

H. B. FREEMAN, D.D.S.

2500 BATHURST ST.
APT. 702
TORONTO - ONTARIO

Re: account

Jan 4/62.

I wonder if you could check your records. I received a statement showing my balance as 950⁰⁰.

On Dec 20/61 I sent a cheque for 200⁰⁰ which, according to my records, left a balance

780⁰⁰

Please let me know if there has been an error.

Thank you.

H. Freeman.

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(2)

I am in no hurry. Somewhere there are people who would want it. I shall not at this writing say what it will take to buy it from me. That can wait.

May I wish you a happy New Year and I shall hope to hear from you that the conditions mentioned above are in order.

Sincerely yours

H. M. Palmerston.

Enc.

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January 2, 1963

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

I have just returned from a sun-tour which embraced Honolulu, Los Angeles and Arizona, returning to New York at midnight with the temperature at exactly 1 degree and a warming up at my Ediphone.

Among the accumulated correspondence I found your letter dated December 17 regarding the Peto painting LINCOLN AND THE STAR OF DAVID. Just out of sheer curiosity could you give me the source and date of the \$3,000. figure. For a so-called smart business woman I must have been out of my mind if I quoted that price as I have turned down \$10,000. offered me by dealers on separate occasions and decided it would be a good idea to hold on to the two Peto's and several Barnett's as old age security so that I could settle down in Phoenix or Tucson together with the thousands of widows. Why don't you keep this painting on loan for an extended period as it would be bad taste on my part and create great indignation among the dealers if I reduce the price in any way other than the usual 10% to museums.

I hope you will find time to see the Marin exhibition of oils which opens next week. Meanwhile my best wishes for a very happy new year.

Sincerely,

E.O.Hilk

*Wm the
101 024*

Mr. Leo C. Pritchard

January 8, 1962

is very vital to have an exhibition center for the work of the local artists with a careful selection made in each island to include the best of the creative works produced, and so offset the unfortunate belief among the many visitors from all parts of the world who (unless they come for the annual at the Academy) associate Hawaii with the hula-hula girls, paintings on velvet and the commercial tropical landscapes.

Pardon this lengthy diatribe, but I do feel very strongly about the matter, and am convinced that Hawaii is the important bridge.

Again I want to thank you for a very inspiring experience and congratulations both Governor Quinn and you on establishing this project and on planning to create a commission comprising the top professionals in each field.

Also I want to repeat that I am ready to be of assistance in any way, including helping with the organization of exhibitions, etc. on a completely voluntary basis.

Aloha.

Sincerely yours,

EOM:gs

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January 12, 1962

Mr. Robert Griffing, Director
Honolulu Academy of Arts
1900 S. Beretania Street
Honolulu, Hawaii

Dear Bob:

Sitting here late in the evening wrapped up in a heavy sealskin fur coat because for the third time within a week our heating system went off, I keep thinking of the ten days I spent in a temperature of 70 to 80 with the sun beaming upon me and wonder why I ever returned to this mechanized city dripping with inept mechanics. I also think of the warmth surrounding us by the Griffing family and others.

What I really started to write about is the howling success with which the gifts were received. My friends were really overwhelmed with joy and I want to express my deep gratitude for making this possible. The idea was a great inspiration on your part.

I have also been thinking about our last chat at the airport and want to assure you that I understand the situation completely and owe a great deal to Mr. Gregg and moreover to Leo Pritchard who from an entirely different angle and brilliantly so told me the facts of life in Honolulu and, as I advised him, took all the stars out of my eyes in that connection. Thus I am particularly pleased that - unless something untoward happens - an oriental artist from Hawaii will be featured in a national magazine next Tuesday (Time). Hoorah for culture.

I just heard a steam gurgle and think the heat is on again, but this will not deter me from my plans to keep going to Honolulu for ever and ever. I really always enjoy my stay and owe a great deal to Marjorie and you. Remember if there is anything I can do to be of service don't hesitate to call on me.

Affectionately,

BOH:gs P.S. I am enclosing my check.

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January 2, 1962

Mrs. Bertram N. Linder
Hickory Hill Farm
Dalton, Pa.

Dear Mrs. Linder:

Thank you for your note of December 30th. I am sorry that you
will not be able to attend the Marin opening.

Your John Marin has now arrived in the country, and it will
be returned to you this month. I hope that the one-month
delay has not caused you or Mr. Linder any inconvenience.

Sincerely,

Jay Wolf
Assistant Director

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AFT

January 5, 1962

Mr. Robert Cornell
Secretary to Mr. Joseph S. Martinson
130 West 56th Street, Room 903
New York 19, New York

Dear Mr. Cornell:

I too have been away and your letter of December 28th has just come to my attention.

Will you please advise Mr. Martinson that I will be very glad to be present at the meeting on January 23rd at 4:30 PM.

While I do want to be cooperative, it would be rather clumsy for me to personally invite the three (or four) collectors listed by you to a meeting held at someone else's home, and particularly so since I know nothing of the previous meeting, etc. May I suggest therefore that you write directly at the addressees listed below extending Mr. Martinson's invitation and adding a postscript that I plan to attend and think that the idea would be of interest to them. Incidentally Mr. Webb lives in California and it is doubtful whether he will be East at this time of the year. However it might be worthwhile communicating with him in any event.

Also I would like to hear from Mr. Martinson when he gets back. Please remember me to him.

Sincerely yours,

MGH:gs

Col. and Mrs. E. W. Garbisch, 50 East 77th St., New York, NY
Mrs. Vanderbilt Webb, 340 East 72nd St., New York, NY
Mr. J. Watson Webb, Jr., 11740 Crescenta St., Los Angeles 49, Cal.

6/1/60



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT
LLOYD GOODRICH, Director
JOHN I. H. BAUR, Associate Director
JOHN GORDON, Curator
EDWARD BRYANT, Associate Curator
MARGARET McKELLAR, Executive Secretary

January 10, 1962

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We are planning to hold from March 20 to May 13, 1962, and to circulate to five or six museums until May, 1963, under the auspices of the Friends of the Whitney Museum, an exhibition entitled "Geometric Abstraction in America". The exhibition will be a complete survey of this important and continuing phase of American art. It will consist of approximately 75 paintings and about 12 pieces of sculpture.

We hope that it will be possible for you to lend the following:

Arthur G. Dove Polygons and Textures 1945 Oil on canvas 32 X 24

George L.K. Morris Wall Painting 1936-1944. Oil on canvas 44 X 36

Georgia O'Keeffe Black, White and Blue 1930 Oil on canvas 48 X 30

We will of course pay for all transportation and packing charges, and will also take care of insurance from the time the loans leave your possession until their return to you.

These works would form an important part of the exhibition, and we hope that through your generosity they may be included. If this is possible, we should appreciate it very much if you will be kind enough to complete the enclosed loan forms and return them to us.

Sincerely yours,

The signature of Lloyd Goodrich, Director of the Whitney Museum.
Director

Greetings!

LG:mk
Enclosures

and deliver to the Edith Gregor Halpert Foundation any confirmatory instruments of assignment and transfer thereof which said Foundation may request; and the Donee shall immediately deliver to the Edith Gregor Halpert Foundation all items of the collection in its possession or control.

6. Each of the Donors reserves the right at any time, and from time to time, with the consent of the Donee given on its behalf in the manner as provided in Paragraph 4(m) above, to add items to the annexed schedules and to make further gifts, whether outright or with reservation of an interest in the Donor. Any such additions shall thereupon be deemed included within the meaning of the words "Exhibit A annexed hereto" (in the case of the Individual Donor) or "Exhibit B annexed hereto" (in the case of the Corporate Donor) or the word "collection" as used herein and shall be subject to all of the terms and conditions as contained herein, excepting as to the provisions of Paragraph 3 above specifying the date of delivery of the collection.

7. Except as hereinabove otherwise provided, whenever it is stated in this instrument that the Individual Donor may or shall give a notice, consent, approval, designation, or declaration, such notice, consent, approval, designation, or declaration in the event of her death shall be given by the person who shall be designated by her in a writing sent to the Donee, and if she shall fail to make such designation, then by her executors or administrators. The provisions of the foregoing sentence shall also apply to her designee and all subsequent designees. In the event of the dissolution or other termination of the existence of the Corporate Donor, any notice, consent, approval, designation, or declaration provided to be given by it hereunder may be given by the Individual Donor, and

Date January 8, 1962 No. 788

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

RECEIVED FROM: The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

ON LOAN FOR SHAKER EXHIBITION:

I Shaker Inspirational Drawing; Calligraphy & Drawing
in Colored Inks; c. 1830.

Condition Upon Receipt: Gold Leaf worn off frame in several places, and
worn down to wood in two places.

John C. Mikey
Authorized Official
John C. Mikey, Registrar

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app'

January 12, 1962

Robert J. Wetmore, M.D.
927 18th Street, N.W.
Washington 6, D. C.

Dear Dr. Wetmore:

I am very glad to give you the replacement value of the following painting which you acquired.

Georgia O'Keeffe RED PEAR WITH FIG, c.1923 \$ 1500.00

Unfortunately we have no spare photograph of this painting, but I shall write to O'Keeffe asking her to sign a label which can be applied to the backing of your picture, unless she has in her records the name of the photographer and he may still have the negative in his possession.

I am sorry to be so late in furnishing the information, but on my return I found an incredible accumulation of correspondence and messages, some of which were exceedingly urgent. I hope you will forgive me and that I will have the pleasure of seeing you soon again.

photo
sent
2/5 gp

Sincerely yours,

E.G.H.:gs

ABQ

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 4-0219

Frank T. Howard, President Alfred Zorniger, Vice President C. Newbold Taylor, Treasurer
Joseph T. Bruce, Jr., Director and Secretary

January 12, 1962

Dear Mr. Rattner:

We have had an inquiry regarding the price of your painting "Gargoyles No 3. Paris" in our Annual Exhibition. Will you send us the price at your earliest convenience? The painting is very beautiful and duly admired.

Sincerely,
Mae Diffenbaugh
(MAE DIFFENBAUGH)
Sales Representative

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Richard Hood
President

Mildred Dillon
Vice-President

Florence V. Cannon
Mrs. Philip Klein
Elizabeth Mougan
Mary Mullineux
Wuanita Smith
Bertha von Munchzisker
Carl Zigrosser
Honorary Vice-Presidents

Katharine H. McCormick
Treasurer

Hester Cunningham
Recording Secretary

Ethel Ashton
Dorothy W. Hutton
Corresponding Secretaries

G. Cleo Carmichael
Stella Drabkin
Edythe Farris
Arthur Flory
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Bernard A. Kohn
Paul Shaub
William Shaub
Council

[1962]

ACPS

AMERICAN COLOR PRINT SOCIETY

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Dear Mrs. Halsted,

We are again making plans for this year's American Color Print Annual to be held at The Philadelphia Print Club during March. A jury which includes Kresdall McNulty of The Philadelphia Museum of Art and printmakers Poncet de Leon and Adja Yankova has been selected.

This exhibition will be open to all printmakers and we hope to be able to include The Sonia Witter Award again this year. The print receiving the award will as usual go to the collection of the Philadelphia Museum of Art.

We will appreciate hearing from you so that this information may be included in our prospectus which will go to press in the near future.

Thank you again for your past support of ACPS.

Sincerely

Richard Hood

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you some time that week, and
perhaps you'll join us for dinner.

Please give our paintings our
regards & a push in the right
direction when you can.

Fondly,
Sibyl

JW
January 11, 1962

Mr. Allan D. Emil
660 Madison Avenue
New York 21, New York

Dear Mr. Emil:

I am glad to give you, at your request, the valuations for insurance purposes for the paintings and sculptures listed below.

Charles Sheeler	WESTERN INDUSTRIAL No.2, 1955, oil	\$ 1200.
Charles Sheeler	BARN GROUPING, 1949, tempera	800.
Charles Sheeler	AMOSKEAG MILLS No.2, 1948, tempera	1000.
Charles Sheeler	BUILDINGS AT LEBANON No.2, 1949, tempera	800.
Stuart Davis	THE BRIDGE AT COURBEVOIE, 1956, oil	1300.
Stuart Davis	BOATS AND STRAIGHT CHAIR drawing	450.
John Marin	LAUREL BLOSSOMS oil	7500.
John Marin	DEER ISLE, BOATS AND PERTAINING THERETO, 1927, watercolor	5000.
John Marin	FROM THE TOP OF GREEN HEAD - DEER ISLE, MAINE, 1923, watercolor	2000.
John Marin	DOWNTOWN NEW YORK, 1910, watercolor	1500.
John Marin	LAKE IN ADIRONDACKS No.4, 1912, watercolor	1200.
Georgia O'Keeffe	BLUE GREEN & RED, 1916, watercolor	1000.
Georgia O'Keeffe	TREES AND EARTH, 1917, watercolor	1000.
Georgia O'Keeffe	WINTER COTTONWOODS, 1953, oil	1900.
Meredith Bartley	MUSICAL THEME No.4, oil	2500.
Yasuo Kuniyoshi	BROKEN OBJECTS, 1944, oil	8000.
Yasuo Kuniyoshi	AT THE TABLE, 1949, drawing	400.
William Zorach	HEAD, 1957, oxy	1200.

Sincerely yours,

EGR:gs

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January 2, 1962

5500. -

Mr. M. K. Fleischner
16 Sutton Place
New York, New York

Dear Mr. Fleischner:

Some months ago you expressed an interest in the sculpture
by William Zorach which had just been delivered.

When I returned from my vacation (two weeks no less) I found
that Zorach had had this sculpture mounted in preparation for
an exhibition of new examples by the gallery artists. If you
and Mrs. Fleischner plan to be in the neighborhood, may I sug-
gest that you drop in to see it in its full glory. Whether
or not you are still interested, it is always so nice to see
you. I look forward to your visit.

And Happy New Year to the entire family. I hope your daughter
is still happy with her new acquisition. Nothing pleases me
more than the interest of the younger generation, and even
O'Keeffe I am sure will break down when she discovers that it
was a purchase by a teenager. This is what makes American art
tick today.

Sincerely yours,

EOM:gs

RE Y-Y300

16 Sutton Place
New York, New York

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
Archaeus is living, it can be assumed that the information
will be published 50 years after the date of sale.

✓ Scott

January 5, 1962

Mr. Shirley R. Clark, Jr.
Trust Officer
The First National Bank of Fort Worth
Fort Worth 1, Texas

Dear Mr. Clark:

Forgive me for being so late in replying, but I was away on
a two weeks vacation trip and have just returned.

I was terribly distressed to learn that Mr. Scott had passed
away. Would you be good enough to pass on my condolences to
members of his family?

As you requested, the affidavit, together with a detailed
statement is enclosed. The balance you mentioned corresponds
with our records. If there is any further information you
require, please do not hesitate to call on us.

Sincerely yours,

ECH:gs
enclosures

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January 3, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
War Memorial Building, Civic Center
San Francisco 2, California

Dear George:

Now that I am back at home facing the deluge of work awaiting me I am reviewing my two weeks vacation, and recall with especial pleasure my visit with you at the Museum and on the tour, to say nothing of the magnificent lunch. And so I want to thank you once again for all your courtesies.

I did find an invitation from the Albright Gallery - as a matter of fact three elegant cards - and hope to see you either before you embark for Buffalo or during the many events scheduled on the special occasion.

Happy New Year and I'll be seeing you.

As ever,

RCH:ge

Graham

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HENLOCK 7-2040

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January 8, 1962

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It was great to see you here. I am only sorry we had so little time to spend seeing San Francisco.

Thanks for your reminder about Guy Luster. It had slipped my mind, but I have now written to him.

I find I have to go directly to Buffalo, but will leave for New York Saturday evening the 20th, and will have Sunday, Monday and Tuesday in Manhattan. I'll look forward to seeing you during this time.

Yours sincerely,


George D. Culler
Director

GDC:tf

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January 5, 1962

Mr. Edwin Binney
305 Dean Road
Brookline 46, Massachusetts

Dear Mr. Binney:

If the second paragraph in my letter addressed to you on
December 18th confused you please forgive me. It was in-
tended for someone else, a fact that I have just discover-
ed on my return from a very restful vacation which has
clarified my thinking considerably.

You were very kind not to call my attention to the irrele-
vancy. Best regards.

Sincerely yours,

EGHgs

(j) The Donee will employ at all times a specialist in American art as Curator for The Gallery of Twentieth Century American Art, who shall be approved by the Individual Donor, to supervise the care and keeping of the collection; and will employ such additional persons and bear such additional expenses as may be necessary and proper in the opinion of the Donee for the preservation, maintenance, and exhibition of the collection and additions thereto.

(k) If by reason of additional gifts and other acquisitions, the space and facilities assigned to The Gallery of Twentieth Century American Art, as above provided shall become inadequate to permit the works of art to be well displayed therein, the Donee will then endeavor to raise the necessary additional funds and erect such further improvements as will provide appropriate additional space and facilities.

(l) For a period of twenty-one (21) years from the date hereof, the Donee will not sell or exchange any items of the collection given by the Individual Donor without her consent, or any items of the collection given by the Corporate Donor without its consent.

(m) The Donee agrees to appoint immediately an Acquisition Committee, which shall consist of Bartlett Hayes, Edith G. Halpert (the Individual Donor), the person who holds the office of the Curator for The Gallery of Twentieth Century American Art, and Nathaly Baum, presently residing at 5159 34th Street NW, Washington, D. C. In the event of the death, physical disability, or resignation of Bartlett Hayes, or of Edith G. Halpert, or of Nathaly Baum, his or her successor on the Committee shall be the person designated by him or her in a written instrument sent to the other members of the Committee (such designations being like-

The donee of the foregoing - and - accepted

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BRANDT & BRANDT
101 PARK AVENUE, NEW YORK 17
Telephone MURRAY HILL 3-5890

January 10, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith Halpert,

Frederick Wright tells me that the time has
now come for us to discuss the contracts on the book
for Knopf. We do understand that you are not a party
to the Knoof contract, but that there is a collaboration
agreement to be drawn between you and Fred.

Would it be possible to discuss these points
with you at your convenience?

Sincerely

Carl D. Brandt

CDB/cml



PHILBROOK ART CENTER
A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION
2227 SOUTH ROCKFORD ROAD
TULSA 14, OKLAHOMA

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DONALD G. HUMPHREY, DIRECTOR

January 3, 1962

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert:

It was a pleasure to meet you on my recent trip to New York. I was especially interested in your one-woman campaign to do something about prices; I hope that the idea is catching! I appreciate your willingness to cooperate on our February collectors show. I have made arrangements for Hahn Bros. to pick up the works within the next few days, as it takes time to pack and ship them.

If they are still available, I would like to have you send the following works:

	(That Friday	drawing	\$400
Ben Shahn	or (To the Hospital	(ink drawing)	\$400
	or (Radiation	"	400
Kuniyoshi	— Cape Cod	drawing	400
	or Prone (reclining nude)	"	400
Arthur Dove	George Brown's Yard	w.c.	475
Zorach	Sea Pigeon	bronze	500
	Mother and Child	terra cotta	under 300
Rattner	Composition 1952	w.c.	550
Rattner	Elichim	color litho	125
Shahn	Lute and Molecules	color litho	175
	The Poet	silkscreen	85

We'll insure portal to portal. I'd appreciate any catalogs or other material for publicity. As we discussed it, the museum will retain 10% commission on works sold. I hope that you will be able to send all of the works requested. Thank you again for your kind assistance.

Sincerely,
Donald G. Humphrey
Donald G. Humphrey

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January 11, 1962

Mr. Theodore E. Stebbins, Jr.
4 Hawthorn Street
Cambridge 38, Massachusetts

Dear Mr. Stebbins:

Although I dictated a reply to your letter as soon as I returned from my vacation trip I held it up as I was not quite certain of the information and have been checking into the matter in the hope of supplying a great many more details than I could offer at that time.

In checking with the artist I ascertained that TELEVISION (tempera on academy board, 20¹/₂x16¹/₂) was painted about 1949, shortly before we sold it to Mr. Paley for his office, as I vaguely recall. I cannot ascertain the exact circumstances of the transfer to Park-Bernet.

I was very pleased to receive your letter as it appeased my curiosity. We are always eager to know the names of the collectors who acquire works by the artists on our roster, particularly so because we maintain a complete record of their work with photographs and the names of the owners.

As agents for Ben Shahn we always have a small selection of his work representing various periods and phases as well as media. If you would like to see any of these I should be very happy to show them to you when you are next in New York - and would suggest that you apprise me of the approximate date of your visit. It will be very nice to meet you.

Sincerely yours,

E.G.H.:ge

P.S. The enclosed biographical notes may be of interest to you. You will also find references to a number of books published on Ben Shahn as well as the names of books containing his illustrations and of course the very popular publication "The Shape of Content" containing his lectures at Harvard when he held the chair of Charles Eliot Norton Professor.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Mrs. Edith Halpert
The Downtown Gallery
32 East 57th Street
New York, New York

January 6, 1962

Dear Edith:

As organizer of the exhibition, "Americans, 1962," to be held at the Virginia Museum of Fine Arts, Richmond, March 9th - April 15th, I should like to invite Tseng Tsung-Yee to participate with her painting, "Jazz" in Blue.

The following information is required for the catalogue and should be sent at once to Mr. William B. O'Neal, Director, Programs Division, Virginia Museum of Fine Arts, Boulevard and Grove Avenue, Richmond, Virginia. If a photograph is immediately available, will you likewise send a print to Mr. O'Neal, together with your bill for it.

The painting should arrive at Richmond no later than February 28th. The Virginia Museum of Fine Arts will bear all costs connected with transportation and insurance. If for any reason it should not be available for the time specified, I would be most grateful if you would telephone me collect at Andover, Greenleaf 5-3400.

Sincerely yours,

Bartlett H. Hayes, Jr.
Director

Photo Sent

Name of Artist: Tseng Tsung-Yee
Date and place of birth: Peking, China - 1908
Present residence: Honolulu, Hawaii
Exact title and date of work: "Jazz" (1961)
Medium and surface: Watercolor Collage
Size: (h) 18" (w) 12" Two Panels
By whom lent: Courtesy Collection The Downtown Gallery
Insurance value: \$1000.00 () by Virginia Museum () by owner
Sale price (if different from ins. value): \$ 1000.00

(The Museum's Accession Committee will buy one or more paintings from the exhibit for the permanent collection of American Art in the Virginia Museum of Fine Arts)

(duplicate copy for your files)

The Downtown Gallery
(lender's signature)

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January 3, 1962

Mr. Francis W. Bilodeau, Director
Sheldon Swope Art Gallery
Terre Haute, Indiana

Dear Mr. Bilodeau:

I deeply regret the long delay in answering your letter, but after a very active year I decided to take a long winter vacation and have just returned to New York.

If you will let me know what price range you have in mind I shall select the available examples by the artists listed with the exception of Feininger whom we do not represent. May I hear from you?

And Happy New Year.

Sincerely yours,

EGR:gs

Division of Humanities
College of Arts & Sciences
Silliman University
Dumaguete City, P. I.



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Jan. 8, 1962

DEPARTMENT OF
PHILOSOPHY & RELIGION

The Downtown Gallery
32 E. 51st St.
New York City
U. S. A.

SCHOOL OF MUSIC

ART DEPARTMENT

Dear Sirs,

I see by the Art News Magazine that you handle the paintings of Ben Shahn. Can you tell me if the original of the enclosed print is for sale. If so, what is the price?

Are there any prints or graphics of Mr. Shahn's available? If there is a catalog from which we could select some for our University collection, we should be glad to see you. Thank you.

Sincerely yours,

A. Faurot

Albert Faurot, Chairman
Art Department
Silliman University

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January 5, 1962

For the
Court-martials

Mr. Stephen Petschek
Chase Manhattan Bank
1 Chase Manhattan Plaza, 57th fl.
New York, New York

Dear Mr. Petschek:

When I returned from a vacation trip I learned that a number of the paintings we lent to the Art in America exhibition for the benefit of The Lighthouse had been sold, including the very handsome early American landscape by C. F. Miller which you had acquired.

You may be interested to learn that this example is one of a series of three by the same artist dealing with life along the Susquehanna River. Perhaps you would like to see the others at some future time. Meanwhile would you be good enough to let me know where you want this painting delivered and when it would be most convenient for you?

I hope that you will find time to drop in to see the other Millers and some of the many paintings and sculptures in our very comprehensive collection. It may interest you to learn that a good many of the American Folk Art objects at the Chase Manhattan Bank were acquired through this gallery and that a large portion of the Williamsburg Collection was purchased from our American Folk Art department by Mrs. John D. Rockefeller, Jr., and subsequently by the director of the museum.

It will be very nice to meet you.

Sincerely yours,

Boris

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January 5, 1962

Mr. Raymond T. Entemann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Entemann:

Mrs. Halpert has asked us to tell you that we have received the Weber painting from the restorer. Would you please arrange with Bushworth or whomever you choose to pick up, pack and ship it to you? Of course you will want to insure it as of the date it leaves the gallery.

Also, would you kindly send us a number of additional copies of your Marin catalogues? Thank you.

Sincerely yours,

Oretia Snider
Secretary

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ARK

January 2, 1962

Mr. Seward Johnson
Cedar Lane Farm
Oldwick, New Jersey

Dear Mr. Johnson:

I am so sorry to have been away during your recent visit.
Actually I was incapacitated after a bad accident and fol-
lowed through with a vacation in Hawaii.

We are about to organize an exhibition of Folk Art to be
sent to an important out of town show, and if you are still
interested in seeing any of the early American paintings we
have in our collection I would be very glad to show these
to you personally at your convenience. Won't you please
telephone to let me know when you and Mrs. Johnson can come
in so that I will be here to receive you?

Sincerely yours,

EGL:gs

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF MITCHELL, DIRECTOR

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

January 12, 1962

Dear Mrs. Halpert:

Frank
Ed

As you know, our "Contemporary Paintings" exhibition closes on February 4, 1962. Our usual carrier, Cohen and Powell, plans to return your two paintings by O'Keeffe and Rattner sometime during the days February 6-8, 1962, during your Gallery hours of 10.00 to 6.00. Please let me know within a week whether this period is convenient for you. If it is impossible for you, I will try to make other arrangements. If I do not hear from you, our carrier will return the paintings during that period to the above address. Please let me know if there are any special instructions on getting into the Gallery for us to give to Cohen and Powell.

We are grateful for your cooperation and hope that our plan for the return of your loans is satisfactory to you.

Very truly yours,
Frances F. Bohan
Mrs. Peter J. Bohan
Registrar

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January 5, 1962

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer

I cannot tell you how sorry I am that I missed you when you visited the gallery on the 21st. I have just returned from my trip to Honolulu and California and have immediately assembled a group of paintings by Marin, O'Keeffe, and Spencer, and called Buckworth to advise them that the pickup can be made at my time after they get word from you to the effect that all the items are covered under your insurance policy, as our coverage ends at the portal here. The list is now enclosed with all the details, and I made sure that the collection excluded the more extreme examples following your wishes in the matter.

Will you be good enough to write or wire Buckworth regarding the insurance?

Sincerely yours,

EGB:gs

P.S. You will find biographical data attached to each of the paintings. I trust you approve of my selection - and hope that you will have occasion to visit New York again in the near future and that I will have the pleasure of seeing you then.

enclosure

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purchaser is living, it can be assumed that the information
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January 8, 1962

Mr. Paul Planert
4615 5th Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Planert:

When I returned from a vacation trip I found a record to the effect that you had called at the gallery and had asked to have several paintings sent to you for consideration together with a group of prints.

Because of my absence the Christmas show was held over and nothing could be removed at that time. However we have just hung the Tseng Yu-Ho exhibition and can now send all but one of the items to you with the understanding of course that the packing, shipping and insurance charges will be undertaken by you, the customary arrangement. If this is satisfactory won't you please let me know that the paintings and prints have been added to your fine arts floater so that we can ship them promptly? A list of your selections is now enclosed.

I am sorry to have missed you during your visit and hope that I will have the pleasure of meeting you when you are next in New York.

Sincerely yours,

EGR:gs
enclosure

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architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 3, 1964

To Downtown Gallery,

Enclosed is a check for
\$11.70 for which I showed
like sent, by Airmail,

Shahn's "Stop H Bombs" poster.

Do hope you still have some
available!

Sincerely,

Carolyn Ratblatt
764 LATIMER ROAD
SANTA MONICA CANYON,
CALIFORNIA

Jan 19
air p.p.

January 5, 1962

Mr. Heyward Cutting
23 Arrow Street
Cambridge 38, Massachusetts

Dear Mr. Cutting:

Evidently when I fell into a Massachusetts pit and thought I broke my ribs and chipped a leg bone, I overlooked the fact that the cranium was somewhat damaged also. The best proof is that I wrote all about the Stuart Davis to Mr. Binney of Brookline when it was you I had in mind. In any event I succeeded in confusing Mr. Binney I am sure because my information about the Davis certainly floored him. I have had no reply from him in this connection.

And so I will merely copy the statement I made in my letter to him on December 18th.

I finally plucked up enough courage to discuss the landscape with Stuart Davis and he agreed on a holiday price of \$2250. This is a good time to take advantage of the seasonal spirit. Incidentally the superficial cleaning will not amount to very much - probably under \$75, and of course I cannot ask Davis to add this expense. So, just think about it and let me know on my return about the first of the year.

Bart Hayes was here yesterday, but I did not dare tell him about the incident for obvious reasons. My vacation has not only improved my ribs and leg, but has also cleared my mind and I know when to hold my peace. But I do want to say that I can't think of a better recipient than Bart and his museum as I feel very strongly about exposing the very young generation to creative works of art.

From here on you are on your own. Let me know your decision at your convenience.

Yes indeed I will certainly check on your doorknob the next time I am in Massachusetts as it is always a great pleasure to see you and Mrs. Cutting. Happy New Year.

Sincerely yours,

EQH:gc

LAW OFFICES
ALLAN D. EMIL
660 MADISON AVENUE
NEW YORK 21, N.Y.
PLAZA 1-0870

ALLAN D. EMIL
MELVIN A. ALBERT
HAROLD KIEVAL

January 2, 1962

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Edith:

I wonder if you could let me have an appraisal
for insurance purposes of the following paintings, all of
which were purchased from you with the exception of the
Prendergast. If there is any other information you want,
please call me.

		North - August	
350	X1. Charles Birchfield - watercolor.	350	
1 Yoo	2. Sheeler - Western Industry No. 2 - 1955	400. 1300	
800	3. Sheeler - Connecticut Barns - 1949.	700 + 600 800	
1000	4. Sheeler - Amoskeg Mills #1948. T	300, 1000	
1000	5. Sheeler - Buildings at Lebanon No. 2 - 1949,	700 800	
	X6. William Brice - Oil "Rose".	470.	
1300	7. Stuart Davis - Oil - "The Bridge".	O/1956: 900	
450	8. Stuart Davis - Drawing - "Ship" Boston Wharf	700	green leaf
750	9. John Marin - Oil - "White Boxes" - 1948.	300.	
1000	10. John Marin - Watercolor - Boats - 1924.	700?	
1000	11. John Marin - Watercolor - "Bridge Heads Harbor" - 1923.	700	
1000	12. John Marin - Watercolor - "Downtown New York with Boat" 1910 - Year number 20-9. # 300.	700?	
1700	13. John Marin - watercolor - Lake in Adirondacks.	1940? 4.	
1000	14. Georgia O'Keeffe - watercolor - 1916. Blue/Red 700	700	
1000	15. Georgia O'Keeffe - watercolor - 1917. Red & Black 700	700	
1500	16. Georgia O'Keeffe - watercolor - Winter Landscape - 1953.	700	
1500	17. Marsden Hartley - Oil - "Musical Composition" 750	750.	
8000	18. Kuniyoshi - Oil - "Broken Objects" - 1924.	750.	
400	19. Kuniyoshi - Drawing - "Head of Girl".	150.	

See photo

#8 Boats straight down
912

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable research whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 4, 1962

Mr. Edward Bryant
Whitney Museum
22 West 54th St.
New York, N.Y.

Dear Ed:

When we sent you the loan form for the Georgia O'Keeffe watercolor, "Blue I", we requested that, after "The Decade of the Armory Show", you return this picture to its owner, R.L.B. Tobin.

We would now like this picture to be returned to us at the gallery. Would you be so kind as to make a note of this and, to cause you even more trouble, would your secretary drop me a confirming note.

Thanks so very much, Ed.....and apologies for any confusion caused.

Sincerely,

Jay Wolf
Assistant Director

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ART DIRECTORS CLUB OF NEW YORK



ONE FIFTEEN EAST FORTIETH STREET

January 8, 1962

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am writing to you as a member of the Fine Arts Exhibition Committee of the Art Directors Club of New York. This year, our Annual Group Show will be held in March at Lever House on Park Avenue.

We would be honored and most grateful if you would consent to give us about 2 hours of your time to act as a judge on a jury of three to confer awards. Last year our jury was comprised of John Gordon of the Whitney Museum, Emily Genauer, Critic of the New York Herald Tribune and Lee Nordness of the Nordness Galleries. It was a pleasant hour or two, and we hope, a rewarding one for all.

If you feel your schedule would permit you to indulge in this effort won't you drop me a line or have your secretary phone me at the address* below?

Friday evening, March 2nd from 5PM to 7PM would be the date and time for the jury to meet at Lever House.

We at the Art Directors Club hope you can be with us and if you can, a confirming note from me will be forthcoming.

Cordially,

Vincent Di Giacomo
Vincent Di Giacomo
Committee
Fine Art's Exhibition

*L.C. Gumbinner Agency Inc.
655 Madison Ave.
New York City
Templeton 8-1717



Boston University

CHARLES RIVER CAMPUS • 855 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

January 12, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Edith:

It was good to see you the other day, particularly in that you looked so radiant. Hawaii must agree with you. Perhaps you should open a branch in Honolulu.

I hasten to confirm our discussion in the hope that you can clinch the Weber Memorial Exhibition for Boston University. We would love to do the show, and would guarantee a 30 - 1 attendance over Waltham. I think this show would be a great thing for Boston - which has never seen Weber in force.

The week of the 22nd of January I will be in New York and must make final arrangements for a March-April exhibition. I am hopeful that you will have the information for me at this time. I talked with Felicia Geffen who will be most happy to cooperate; she has called Spiral Press and asked him to retain all plates, etc.

Best regards from the Boston contingent - hope to see you very soon.

Sincerely,

David Aronson

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Artist

January 3, 1962

Mr. Emanuel C. Moss
137-53 70th Avenue
Kew Gardens Hills 67, L.I., N.Y.

Dear Mr. Moss:

Mrs. Halpert has received your letter of December 28th and asked me to tell you that some years ago this gallery decided to limit itself to the work of the artists who had been with us for many years and whose names are printed below.

As a result I regret that we are unable to discuss your work with you, but would suggest that you contact the younger galleries among the more than three hundred galleries in New York City.

Sincerely yours,

Gratia Snider
Secretary

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 10, 1962

Mrs. William Chanler
Katonah Art Gallery
Katonah, New York

Dear Mrs. Chanler:

Since the terms of sale for the Osborn pictures were not men-
tioned on the consignment I should tell you that as in the
past we are allowing the Katonah Gallery 10% of selling price.

Sincerely yours,

John Marin, Jr.

JM:gs

therupon be deemed cancelled and extinguished; and as to any gifts not theretofore made, and which the Individual Donor and the Corporate Donor each agree to make pursuant to paragraph 1 hereinabove, the Individual Donor and the Corporate Donor shall each be deemed automatically to have agreed to make such gifts to the Edith Gregor Halpert Foundation; and the Edith Gregor Halpert Foundation shall therupon be deemed automatically substituted in place of the Donee as a party to this agreement, and shall be bound by and entitled to all of the benefits of this agreement to the same extent as herein provided with respect to the Donee, except that the provisions of paragraphs 5, 6(g), 6(h), 6(k), and 6(m) hereinabove and the provisions of this paragraph 7 shall not be deemed applicable to or binding upon the Edith Gregor Halpert Foundation, it being specifically understood and agreed that in such event neither the Individual Donor nor the Corporate Donor shall be entitled, by reason of any default by the Edith Gregor Halpert Foundation, or for any other reason, to declare the gifts made to the Edith Gregor Halpert Foundation as being forfeited, null, or void or to cancel their obligations to make further gifts to the Edith Gregor Halpert Foundation as required by the provisions of paragraph 1 hereinabove.

8. Each of the Donors reserves the right at any time, and from time to time, with the consent of the Donee given on its behalf in the manner as provided in paragraph 6(m) above, to add items to the annexed schedules or to make further gifts, whether outright or with reservation of an interest in the Donor. Any such additions shall therupon be deemed included within the meaning of the words "Exhibit A annexed hereto" (in the case of the Individual Donor) or "Exhibit B annexed hereto" (in the case of the Corporate Donor) or the word "collection" as used herein.

nor to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

artist

January 3, 1962

Miss Leontine Camprubi Tintner
830 Lodge Avenue
Ames, Iowa

Dear Miss Tintner:

Mrs. Halpert has seen your letter of December 15th and has
asked me to write to you since she is overloaded with work
on her return to the gallery.

Mrs. Halpert regrets that unfortunately she has no recollection
of discussing your work with you. Within the last few
years the decision was made to limit ourselves to the work
of those artists who had been with the gallery for many years
and whose names are printed below. Consequently, Mrs. Halpert
feels that one of the younger galleries, among the three hundred
in New York, would be in a much better position to be of
assistance to you.

Sincerely yours,

Gratia Snider
Secretary

ELMER RICE

815 LONG RIDGE ROAD

STAMFORD, CONN.

January 2, 1962.

Dear Edith Halpert:

Enclosed is a description of a portfolio of lithographs which I own. If you or one of your clients should be interested in acquiring it, will you let me know?

Best regards and all good wishes for 1962.

Cordially yours,

Elmer Rice

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Loans to the Exhibition THE STIEGLITZ CIRCLE:

1. Arthur G. Dove: Abstraction No. 1. 1910. Oil on composition board.
2. Arthur G. Dove: George Gershwin: Rhapsody in Blue II. 1927. Oil and metal on board.
3. Arthur G. Dove: Untitled. 1929. Oil on metal.
4. Arthur G. Dove: Formation II. 1943. Oil on canvas.
5. Arthur G. Dove: Low Tide. 1944. Oil on canvas.
6. Georgia O'Keeffe: Hibiscus with Plumeria. 1939. Oil on canvas.
7. John Marin: Boat in Two Movements II. 1946. Watercolor.
8. Max Weber: Rush Hour, New York. 1915. Oil on canvas.

STATE OF
COUNTY OF

} ss.:

On the day of , 1962, before me personally came EDITH GREGOR HALPERT, to me known, and known to me to be the individual described in, and who executed the foregoing instrument, and she duly acknowledged to me that she executed the same.

Notary Public

STATE OF
COUNTY OF

} ss.:

On the day of , 1962, before me came , to me known, who being by me duly sworn, did depose and say that he resides at ; that he is the President of DOWNTOWN GALLERY, INC., the corporation described in, and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

Notary Public

STATE OF
COUNTY OF

} ss.:

On the day of , 1962, before me came , to me known, who being by me duly sworn, did depose and say that he resides at ; that he is the President of CORCORAN GALLERY OF ART, the corporation described in, and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.

Notary Public

shall become the absolute property of the Donee, free from all limitations and conditions.

11. Except as hereinabove otherwise provided, this agreement shall be binding upon and inure to the benefit of the parties hereto, and their respective heirs, executors, administrators, legal representatives, successors and assigns.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals this _____ day of _____, 1962.

(SEAL)

EDITH GREGOR HALPERT

(Corporate Seal)

DOWNTOWN GALLERY, INC.

Attest:

By: _____ President

Secretary

(Corporate Seal)

TRUSTEES OF THE CORCORAN GALLERY OF ART

Attest:

By: _____ President

Secretary

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

A.F.A.

January 10, 1962

Mrs. Robert L. Lichten
6338 Aberdeen Avenue
Dallas 30, Texas

Dear Mrs. Lichten:

Mrs. Halpert has received your letter of January 5th.

Since she has several of the Circus Performer Bootjack in her possession she is not at present interested in acquiring another, but she thanks you for your consideration in any case.

Sincerely yours,

Gratia Snider
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

cc
AF

January 8, 1962

Dr. Ralph Jessar
7200 Wayne Avenue
Philadelphia, Pennsylvania

Dear Dr. Jessar:

At your request I am glad to give you the valuation for insurance for the painting listed below.

Horace Pippin MAGIC MOUNTAIN 1949 \$ 2500 - 3000

Sincerely yours,

EGR:ga

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1962

Mr. Henry Dreyfuss
500 Columbia Street
South Pasadena, California

Dear Henry:

Andrew Ritchie dropped in to see the current exhibition of paintings by Tseng Yu-Ho and during his visit we discussed the matter about Athena Veletris.

I was astonished - and agreeably so - to learn that he had brought the price down ~~so~~ considerably, a miracle which only you could perform evidently as I tried very hard but unsuccessfully. All I can say at this time is what are the bright bankers waiting for now? I cannot think of a more extraordinary opportunity and hope that you will urge them to make a prompt decision.

Also I have some ideas for your office, but I suppose it can wait until your next visit to New York. However I would suggest that you get in touch with me in advance as I have a bad habit of dashing off unexpectedly from time to time.

And so accept my belated wishes for a very happy new year for the Dreyfuss family.

Sincerely yours,

RDM:gs

not to publishing information regarding sales transactions,
concerners are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Jan. 8, 1862

Dear Edith,

Comme disent les français, "vous êtes vraiment
le professeur dans la lune"..... I was a little
puzzled, but not so much so that I figured that "all
things come to him who waits.

The Dove finally arrived. We love it.

All our very best for 1862

Ed Binney
L Binney

DOUGLAS F. THORNSJO

912 First National Bank Bldg.
MINNEAPOLIS, MINNESOTA

January 5, 1962

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The "Twins" arrived in good condition. I was slightly shocked at the cost of crating and shipping, however, the total coming to \$29.00. As I remember our arrangement, you will now bill me for the actual costs that remain due. My check will go forward as soon as I receive this bill.

Thank you for devoting so much time and effort to taking care of this little matter for us. It was greatly appreciated. Perhaps if you're ever in the Twin Cities you might want to drop in and see how the "Twins" look. Incidentally, the arrival date was Wednesday, the 3rd which deprived us of the company of the "Twins" during the holidays but then I trust that couldn't have been helped.

Most sincerely,

Douglas F. Thomsjo

DT:be

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from both artist and purchaser (unless). If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

January 9, 1962

Theodore D. Zaussig
120 Wall Street
New York 5, New York

Dear Mr. Zaussig:

Will you please remove Rufus Foshee from our bond policy
as he has not been with the gallery since November 3, 1961.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

prior to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be presumed that the information
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January 3, 1962

BFA
Mr. Leonard A. Siwek
The Marine Midland Trust Company
120 Broadway
New York, New York

Dear Mr. Siwek:

Since I received a letter from the purchaser of the Ben Shahn
painting we discussed at the gallery and he is a resident of
Massachusetts, I gather that you did not acquire this picture
for your client.

It also occurred to me that I owe you an apology for suggesting
a top bid of \$1500 in view of the fact that the painting
actually sold for \$3250. Believe me when I say that I had no
idea that it would fetch so high a figure, particularly since
it is an earlier and relatively small example of Shahn's work
comparable to paintings we have here at very much lower retail
figures. In any event I wanted you to understand that I did
not intend to mislead you and that I was really taken by surprise.

If your client is still interested, I shall be very glad to
show you a painting of the same period at the low price I men-
tioned, and later more important examples which we now have on
hand. I look forward to a visit from you.

Sincerely yours,

E.O.H:gs

guy
1957

January 2, 1962

Mr. Donald S. Siegel
705 Olive Street
St. Louis 1, Missouri

Dear Mr. Siegel:

As my secretary advised you, I was off on a vacation during the last two weeks of December.

Much to my regret I must tell you that the Ben Shahn painting THE PHYSICIST was sold during his one-man show under the title of "The Saga of the Lucky Dragon", and is now in a private collection.

All the other paintings in the show were sold with the exception of two which we withheld for exhibition purposes. One of these is included in the Shahn retrospective exhibition organized by the Museum of Modern Art for the Stedelijk Museum in Amsterdam and three others in England, Italy, and Belgium. The other is at the gallery. I shall be glad to send you a photograph for your client's consideration.

The arrangement we inaugurated a great many years ago to make possible acquisitions of "important" examples as well as those in low brackets calls for a down payment of 20% and eleven subsequent payments to cover the purchase price within one year. This applies to the work of all the artists whose names are printed below as well as a group of younger painters and sculptors we either represent or acquire through purchase because of our enthusiasm for their work.

If you will let me know what you would like in the way of photographs, etc., we will be very glad to cooperate.

Sincerely yours,

E.O.Higgs

1-2-68

Dear Mrs. Halpert:

My major work will be in
four veins and beginning today - w/c

- 1/ . Stylized all paintings 28" x 36"
- 2/ . "major" all paintings in
series of 48" x 84"
- 3/ . General & Miss.
all sizes
including early work
- 4/ . Ink Black & white
Colored
& mixed medium

The enclosed list of pictures were shown
at The Hopkins Inn, Monument near
Chester Streets a year ago
and a notice was given
by the Baltimore Sun

CONDITIONS GOVERNING LOANS

The Museum of Modern Art will exercise the same care in respect to loans as it does in the safekeeping of its own property.

Insurance: Unless the lender expressly elects to maintain his own insurance coverage, The Museum of Modern Art will insure this loan
wall to wall under its fine-arts policy, for the amount indicated on the face of this sheet, against all risks of physical loss or damage
from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclu-
sions of loss or damage due to such causes as war, invasion, hostilities, rebellion, Insurrection, confiscation by order of any Government
or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, this shall constitute a release of The Museum of Modern Art from any liability in
connection with the loaned property, and the Museum can accept no responsibility for any error or deficiency in information furnished
to the lender's insurers or for lapses in coverage.

Conditions of sale: The selling price indicated on the face of this sheet shall be understood to include a ten percent handling charge for
The Museum of Modern Art.

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January 9, 1962

Gimbels
Bookkeeping Department
33rd Street and Broadway
New York 1, New York

Gentlemen:

Although I wrote you on October 4th stating that the hosiery for which I was charged on September 12th had never reached me I am still receiving statements from you.

These were ordered in early August, but I subsequently received a card stating that there would be a delay in delivery. Meanwhile I had returned from my summer home (Eden Hill Road, Newtown, Conn.) to my winter address at 32 East 51st Street. To date the package has not reached me and I would suggest that you send through a tracer as the date of your bill - September 12th - suggests that the shipment was made long after the summer home was closed.

I would very much like to have this adjustment made as this is the second letter I have written to you about the matter. Thank you for your attention.

Sincerely yours,

EGR:gs

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THE SOLOMON R. GUGGENHEIM MUSEUM
1071 Fifth Avenue, New York 28, NY
ENright 9-5110

January 8, 1962

C
O
P
Y

Dear Edith:

Our conservator, Orrin Riley, has done a careful check on the Brancusi painting and the net result is, as we both imagined, that the painting is in extremely bad condition. I think that it might be difficult to dispose of it in its present state, and therefore the question is whether you or Mr. Sheeler would want to undertake the whole business of having it restored. I would suggest that you talk to Orrin Riley about the problem. He is very sound on these matters.

Best wishes,

Sincerely yours,

(signed)

H. H. Arnason
Vice President for
Art Administration

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

HHA/bbb

For publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be presumed that the information
may be published 60 years after the date of sale.

January 12, 1962

Miss Holly Gilbert
17 rue Henri Barbusse
Paris 5, France

Dear Holly:

I can't tell you how delighted I was to hear from you directly and to read the delightful poem you composed for me, together with the beautiful illustration. I wish however you had also included a photograph of yourself so that I could keep up with your blossoming.

Most of all I wish you would come back to Bridgewater so that I could see you in the flesh. I promise you thousands and thousands of moon-strips loaded with anything that you love particularly, although Albert is no longer around to serve these to you.

Again, many thanks for remembering me and in such beautiful style.

Lots of love - and pass some of it on
to Mommy and Daddy,

RGM:sgn

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January 2, 1963

Mr. Henry G. Gardiner
Philadelphia Museum of Art
Benjamin Franklin Pkwy at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. Gardiner:

I hate to be a bore but some months ago a new law was enacted to the effect that no individual dealer may appraise works of art donated to a tax free institution subject to tax deduction - but that all such appraisals must clear through the Art Dealer's Association which appoints a panel of three to decide on the figure to be submitted to the Bureau of Internal Revenue. However if you will send me photographs or snapshots of the three Demuths I shall give you a figure which I consider the current valuation and will forward all the details to the Association for you. Laws is laws!

Meanwhile I send you my best wishes for a very happy new year. Do come and see us soon.

Sincerely,

ECH:lk

F. E. M. Robinson

~~The Alberta Ranch
Pioneer Creek, Alberta~~

642 Crescent Valley Drive.
Corvallis, Oregon.
January first 1962.

Mrs. Edith Gregor Halpert.
The Downtown Gallery.
32 East 51st St.
New York 22 N. Y.

Dear Mrs. Halpert,

Again about my Steichen painting. In your letter of October twenty-sixth you suggested that I send it down to you. This I am prepared to do since clearly we are too far from the beaten path out here to get further with the matter.

Within a few weeks you will receive it, prepaid and insured but without the frame which is in poor shape and not such as you would use. It is of the old shadow box type and quite large and heavy.

In going over some old papers the other day I came upon the enclosed photo of Steichen by himself. As you can see from the rather faint inscription he sent it to my mother in 1902. It will show you that in those days he thought of himself as a painter. Return it to me, please, when you write.

I am aware that you, with several associates, have offered to give a collection of American paintings to the nation and I believe that you have been negotiating with the Corcoran about this.

It would have been better if I had sent the picture down two months ago as there are people who make such investments before the year's end for taxation purposes.

The picture is my property. It is sent to you for examination, appraisal and exhibition. You will insure it and to that extent be responsible to me for it. If a sale is eventually concluded, well and good. If not, upon my request, you will return it to me charges collect.

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January 4, 1963

Mr. Joseph Hoffenberg
Cue Magazine
20 West 43rd Street
New York 36, N. Y.

Dear Mr. Hoffenberg:

I would be most grateful if you might list in "Art Exhibitions" our next show:

"JOHN MARIN: PAINTINGS IN OIL"

This show will open January 8, and run through February 2, 1963.

Thank you very much.

Sincerely,

Jay Wolf,
Assistant Director

JWlk

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • Eldorado 5-1298

Conservation of Paintings

January 10, 1962

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing copies of the statements
sent to Mr. Raymond Entenmann and Mr. Douglas Thornsjo.

Would you like a commission for the
gallery on this work?

Sincerely yours,

Margaret Watherston

Enc.

Please No -
just a courtesy in
our part

the said Cercooran Gallery of Art (hereinafter referred to as the "Donee") the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A, retaining to herself a life interest in the said works of art. The said Downtown Gallery, Inc. (hereinafter referred to as the "Corporate Donor") does hereby give and transfer unto the Donee the title and ownership in and to the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B, retaining to itself the possession and enjoyment of said works of art for and during the period of life of Edith G. Halpert (the Individual Donor). The Individual and Corporate Donors are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in Exhibits A and B annexed hereto are sometimes hereinafter referred to as the "collection".

2. The Donee hereby accepts the foregoing gifts, subject to the terms and conditions hereinafter stated.

3. Possession of the collection shall be delivered to the Donee upon the Donee completing all of the alterations and improvements provided to be made with respect to the wing to be set apart for the collection and the entrance thereto in accordance with the provisions of Paragraphs 4(g) and (h) hereinafter, but in any event such delivery shall be made no later than two years from the date hereof. Said delivery of possession shall be subject to the respective rights of the Donors to reacquire possession and to hold and enjoy items of the collection as provided in Paragraph 4(a) hereinafter.

4. The Donor hereby agrees as follows, and said gifts are made subject to the following terms and conditions:

(a) The Individual Donor shall be entitled to possession and enjoyment of each and all of the items listed in Exhibit A annexed hereto, at any time and from time to time, during the period of her life, and the Corporate Donor shall be

DY
Povant

January 2, 1962

Miss Bernice Krook
2126 18th Street
San Francisco 10, California

Dear Miss Krook:

As my secretary advised you I was away from the gallery for
two weeks on a trip to Honolulu and San Francisco.

Unfortunately we had scarcely an announcement of the Arthur
Dove exhibition, a copy of which I am now enclosing.

There were ten drawings, all in charcoal and each measuring
 $17\frac{1}{2} \times 20\frac{1}{2}$ ". This was a great experience for us as the draw-
ings were a recent discovery made by the widow when she was
going through some material in the attic of their home. Ob-
viously they had never been exhibited as they were neither
mounted nor framed. We traced these drawings in relation to
technique and subject matter and some references in early pa-
pers indicating that they were all produced between 1911 and
1917, anticipating by almost half a century several of the
abstract movements of drawing today. One of these drawings
was acquired by the Whitney Museum and since we did not send
notices to the press in connection with the show, very few of
the other museums had occasion to see the material. This is
actually being saved for a large exhibition to be held in 1963.
However if you are interested we will send you three or four
photographs which in this instance - because the drawings are
in black and white - will give you an excellent idea of the
originals. The price is \$2500 and if this figure is within
your budget we shall send on the photographs by return mail.
May I hear from you?

Sincerely yours,

ECHiggs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 12, 1962

Mr. Waldo Rasmussen, Associate Director
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

On June 7, 1960, the Museum borrowed a number of paintings from me and from the gallery to be used in foreign embassies. At that time it was agreed that any one or more paintings could be withdrawn at a month's notice.

I now find that I must have as soon as possible the painting by George L. K. Morris entitled WALL PAINTING, and wonder whether you would be good enough to arrange for its return in the very near future, to be received not later than the latter part of February, allowing about six or seven weeks. Naturally I would not recall this if it were not exceedingly important for the artist in relation to a major exhibition.

Would you please let me know when I may expect this painting? Thank you for your courtesy.

Sincerely yours,

EHH:gs

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January 8, 1962

Mr. Leo C. Pritchard
Administrative Director
State of Hawaii
Lolani Palace
Honolulu, Hawaii

Dear Mr. Pritchard:

When I returned to New York a few days ago (having stopped off in San Francisco en route) I found an overwhelming amount of mail and messages awaiting me and have not had an opportunity to carry out my promise to you.

I am now writing to Sir John Rothenstein of the Tate Gallery and to Mr. W. Sandberg, Director of the Stedelijk Museum in Amsterdam, asking for copies of the publications to be sent to you directly. I would also suggest that you try to obtain from Geoffrey Cumberlege, Oxford University Press, a series of three books, the first of which is entitled "The Visual Arts", published in 1946, based on a report sponsored by the Dartington Hall Trustees. The two following books dealt with the subjects of music and drama. I am sure that you will find these fascinating as they deal with problems similar to yours, but the solution will appear in the pamphlets which you should receive before long.

I do want to express my enthusiasm for your attitude in connection with the development of "Hawaii's cultural potential".

During my three visits to Honolulu based on my interest in the field I spent a great deal of time discussing the visual arts situation with museum personnel and many artists in the immediate locale and in Maui as well as the several persons associated with the East-West Center. In each instance I was obliged to express a sense of shock I experienced in finding that in the natural bridge between the cultures of the East and West there was very slight evidence of the latter's contribution. Subsequently I learned that the artists in Hawaii, other than those who can afford to travel to the mainland and/or Europe, have no opportunity whatever of seeing what contemporary artists in the western world have been doing except by way of reproductions in very angled magazines. It is therefore imperative to supply this lack by organizing two or three major exhibitions preferably at the Honolulu Academy. When I talked with Bob Griffing on many occasions the problem was of course a monetary one, as such exhibitions involve considerable funds for a small institution but are a mere pittance in connection with any large project. I am referring to the transportation and insurance. Such exhibitions will unquestionably serve as stimulus to the artists in Hawaii. I also feel that it

(more)

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January 8, 1962

Mr. John Gordon
Whitney Museum
22 West 54th Street
New York, New York

Dear Jack:

When I returned from my holiday trip to Honolulu I found a message to the effect that you had inquired regarding early examples by George L. K. Morris, and understand that you were advised that we had none in our possession.

Contrarywise, I have two paintings, one very large (36x44) dated 1936-44 and entitled WALL PAINTING. The other is dated 1948 and is entitled MONTECARLO. The only later example is called ENTANGLEMENT and is dated 1953.

If these are of interest to you, let me know.

And Happy New Year to you.

Sincerely yours,

Ronald S. Gaskins

of Edith G. Halpert, his or her successor on the Committee shall be the person designated by him or her in a written instrument sent to the other members of the Committee, and in the absence of such designation, his or her successor shall be appointed by the remaining members of the Committee. No acquisition shall be made to the collection for The Gallery of Twentieth Century American Art by way of gift, purchase or otherwise, unless it shall first be approved by the said Acquisition Committee, and thereafter shall be approved by the Committee on Works of Art of the Donee.

5. During a period of twenty-one (21) years from the date hereof, in the event that the Donee shall fail to perform, keep or observe any of the terms, conditions, agreements, or obligations contained in this instrument on its part provided to be performed or observed, and such failure shall continue for a period of sixty (60) days after written notice thereof shall have been given to the Donee, then the Individual Donor and the Corporate Donor shall be entitled to declare, by written notices given by them to the Donee, that the gifts made hereunder by them to the Donee shall be deemed forfeited, null and void. In the event of such declaration by the Donors, all right, title and interest of the Donee shall cease in the items of the collection, and the title thereto and ownership therein shall automatically be deemed assigned and transferred to the Edith Gregor Halpert Foundation, subject (if Edith G. Halpert is then living) to the life interest reserved to the Individual Donor in the items listed in Exhibit A annexed hereto and subject to the right of possession and enjoyment for the life of Edith G. Halpert reserved by the Corporate Donor in the items listed in Exhibit B annexed hereto, and the Donee shall execute

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ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

January 11, 1963

Memorandum

To the Members of the Board of Directors

I have just learned that at least three of the four
and possibly all four Boston dealers will be in New York
and will meet with us next Friday, January 18, at 5:00
p.m. at this office. You will remember that this was the
date that I was authorized to suggest. I only learned
today of their acceptance of the date because a number of
the dealers were away for the holidays.

While this will not be a formal Board meeting, I hope
that as many of you as possible will attend in order to
meet the Boston dealers and make them aware of our purposes
and methods of operation.

Ralph F. Colin

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bx
January 5, 1962

Mrs. Donald S. Stralem, Chairman
The Women's Committee of The Lighthouse
111 East 59th Street
New York 22, New York

Dear Mrs. Stralem:

I have just returned from a vacation trip and was delighted to learn that several of our paintings were sold at the Art in America exhibition. At my instructions we billed the purchasers for 90% of the purchase price, giving them the advantage of the tax deduction on the balance or 10% donated to The Lighthouse. I believe one of the checks has already been mailed to you, but will check with the bookkeeper who is not in today. Meanwhile I am listing the items about which I am certain.

From all I have heard, the exhibition as a whole was a tremendous success and I think that it was largely due to the extraordinary efforts made by Cleve Gray in obtaining so many outstanding works of art from all the dealers, and again from what I hear in installing the paintings and sculpture so effectively. And so I congratulate The Women's Committee for the overall success.

Sincerely yours,

KOH:tg
enclosure

January 12, 1962

Sir John Rothenstein, Director
The Tate Gallery
London, England

Dear Sir John:

May I start this letter with my best wishes for a happy new year.

I have just returned from Hawaii where I enjoyed the unique experience at this time of the year of almost two weeks of unadulterated sunshine, generally ideal temperature, and a perfect rest, to say nothing of the great visual pleasure the land ^{and} sea offer. During my visit I spent some time with Mr. Leo C. Pritchard, Administrative Director of the State of Hawaii offices at the Iolani Palace, Honolulu. The Governor of our fiftieth state appointed him to organize the program, select the committee, etc. for the new cultural center recently passed by the administration. This center will include the visual arts.

In discussing the matter with him at length I spoke with enthusiasm about the system maintained in Great Britain where only professionals in the field relating to each of the arts plan and govern the programs without any interference from the state. I recommended that he obtain a copy of the Arts Enquiry, but recall a small pamphlet which I believe was referred to as The Arts Council. Unfortunately I can't locate the copy I had some years ago, and wonder whether you would be good enough to send one either to me (two if possible) or one directly to Mr. Pritchard. Naturally I do want them to start off right since this is the first state in the union that is including the visual arts in its cultural program, and of course it would be dreadful if local government officials would get involved with it, a practice with which we are unhappily familiar thanks to McCarthy, Dandero, and Walter, congressmen who saw red. I shall be most grateful to you if you will send the pamphlets I mentioned which will be a great help in this project.

Are you planning to be in the States in the near future? I hope you will advise me in advance as I find it a great pleasure to see you on those occasions, under my own roof without the prospects of a repeat performance similar to the one experienced at our dear mutual friends the Basils'. I still think of that evening and my affectionate neighbor at the table with a deep deep shudder. My best regards.

Sincerely yours,

ROH:gs

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THE MUSEUM OF MODERN ART NEW YORK

TO Mrs. EDITH G. HALPERT

THE TRUSTEES OF THE MUSEUM OF MODERN ART

HAVE ACCEPTED WITH SINCERE GRATITUDE AND

APPRECIATION YOUR GIFT OF

two progressive proofs for "Orchestra and Cock Fight,"

a color lithograph by G. O. "Pop" HART

January 11, 1962

James Thrall Soby

CHAIRMAN, COMMITTEE ON THE MUSEUM COLLECTIONS

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January 7, 1960

Dr. John E. Channing
7765 Graves Road
Cincinnati 43, Ohio

Dear Dr. Channing:

We were very sorry to hear that the glass on the Georgia O'Keeffe watercolor was broken when it arrived at your home. Knowing how important the picture was to your Christmas, I hope you were not too seriously inconvenienced. I gather, though, from your note that the picture itself was in good condition and for that I am most grateful.

Thank you for letting us know of the damage and that Railway Express was replacing it for you.

I hope that your New Year is an absolutely splendid one!

Sincerely,

Jay Wolf,
Assistant Director

JWalk

referred to as the "Donee") an undivided 10% remainder interest in the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A, retaining to herself the other 90% remainder interest and a life interest in the said works of art; and (b) does hereby agree to give and transfer to the Donee during the calendar year 1963 and during each calendar year thereafter an undivided 10% remainder interest (or such greater undivided remainder interest as the Individual Donor shall elect) in the said works of art, subject to said life interest retained by her in said works of art, until the entire 100% remainder interest therein shall thus have been given and transferred to the Donee subject to said life interest retained by her. The said Downtown Gallery, Inc. (hereinafter referred to as the "Corporate Donor") (a) does hereby give and transfer unto the Donee an undivided 10% remainder interest in the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B, retaining to itself the other undivided 90% remainder interest in said works of art and an interest in said works of art for and during the life of Edith Gregor Halpert (the Individual Donor); and (b) does hereby agree to give and transfer to the Donee during the calendar year 1963 and during each calendar year thereafter an undivided 10% remainder interest (or such greater remainder interest as the Corporate Donor may elect) in said works of art, subject to said interest retained by it for the life of Edith Gregor Halpert, until the entire 100% remainder interest therein shall have been given and transferred to the Donee, subject to said interest retained by it for the life of Edith Gregor Halpert. The Individual and Corporate Donor are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in Exhibits A and B annexed hereto are sometimes hereinafter referred to as the "Collection".

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

ALAIN G. BOISSONNAS

CONSERVATION OF PAINTINGS
WH 9-7317

19 PROSPECT STREET
WHITE PLAINS, N.Y.

January 6, 1962.

The Downtown Gallery
Attn. Mrs. E.G. Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert :

Regarding the oil painting you showed to me
last week :

STUART DAVIS 1961
oil on canvas 26 x 42"
with a 6" long tear in the middle right center.

Because the oil paint is still so fresh it will have to be handled
very carefully to be able to line it with a wax resin adhesive. There
is also the problem of shrinking the distended canvas back to
it's original shape.

Estimated cost for lining and restretching this painting
on a new heavier, made to order stretcher \$ 350.00

The inpainting of the damage will be an additional \$ 100.00

It should be kept in mind that even so the painting is going to be
matched, the oil paint is most probably going to turn a shade dar-
ker as it ages and therefore the inpainting will not match later on.

Awaiting to hear from you, I am,

very sincerely yours,

Alain G. Boissonnas

Alain G. Boissonnas.

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SFS

[Stevens]

Jan. 6, 1962

Dear Edith,

Returned home from skiing last week-end & hoped our new formal purchases would be here to greet us, but they haven't shown as yet.

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purchaser is living, it can be assumed that the information
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January 9, 1962

Dr. Algalee Adams, Head
Department of Art
Saint Cloud State College
Saint Cloud, Minnesota

Dear Dr. Adams:

As my secretary wrote I was away on a long vacation trip - and
have just returned.

Of course we will be glad to cooperate with you in connection
with your Fine Arts Festival. We can supply two or three exam-
ples of Shahn's work, but would like to know whether you have
specific media in mind. Would you let me know by return mail
so that we may send you the list promptly?

I am sorry for this long delay.

Sincerely yours,

E0Hage

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
draughtsman is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1962

Mr. Billy Rose
Ziegfeld Theatre
1347 Sixth Avenue
New York 19, New York

Dear Billy:

Please accept my belated thanks for a very delightful evening.

As my secretary wrote I was away the latter half of December
and have just returned from a sunny, restful vacation in Honolulu.

Needless to say I was completely unsurprised to read the account
of your performance in London. It is so impressive that there
is little one can say except that maybe you should take over the
U.S. Incidentally I was pleased to read that Miss Lasker has
also made a generous contribution to the Bezalel Museum in rela-
tion to all her other gifts, and sometime I hope that American
art will have its place in the great international collection.
I have a tentative date with Joe Mirshorn in this connection,
but decided to wait until you will have completed your other
plans with him. As I mentioned previously he and I don't hit it
off very well, but he was most gracious to me at your party and
we agreed that it was up to us to start on the American section,
and there is a possibility that in this instance we may come to
some definitive agreement.

I will make the necessary arrangements with the America-Israel
Cultural Foundation regarding my commitment which will be taken
care of very shortly.

And so Happy New Year to you - and to Mrs. Rose (congratulations!).

Sincerely yours,

ECH:sg

LOAN AGREEMENT

white copy to be retained by lender

**THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 18, N. Y.****Circulating EXHIBITION** (place and date of showings): "THE STIEGLITZ CIRCLE" CE-61-13LENDER: The Downtown Gallery
ADDRESS: 22 E. 51 St. N.Y. 22, N.Y.

Exact form in which lender's name should appear on exhibition label and in catalog:

Courtesy Collection The Downtown Gallery New YorkNAME OF ARTIST: Arthur G. DoveTITLE OF WORK: UntitledMEDIUM (please underline): oil on canvas oil on wood gouache pastel tempera on canvas tempera on wood
watercolor ink pencil charcoal crayon collage monotype print (specify medium)
metal (specify) _____ plaster wood plastic terra cotta ceramic artificial stone
construction in (specify) _____ photograph (specify process) _____
poster other (specify) oil on metalDATE OF WORK: 1929 Does date appear on work? _____ If so, where? _____

SIGNATURE: Is the work signed? _____ If so, where? _____

SIZE: Painting, drawing or print (without frame or mat): Height 28" Width 20

Mat opening (of framed drawing or print): Height _____ Width _____

Sculpture (without pedestal): Height _____ Length _____ Approximate weight _____

INSURANCE (see conditions on reverse of this blank): 5000.00

For what value shall we insure the work (U. S. currency): \$ _____

Do you prefer to maintain your own insurance coverage? NoSELLING PRICE (U. S. currency): \$ NFS

(see conditions regarding handling charges on reverse of this blank)

Yes

SHIPPING: Are the following instructions satisfactory? _____

(unless the Museum is notified to the contrary in writing before the close of the exhibition, the loan will be returned to the lender's address given above)

FRAMING: Is the work framed? Yes _____ Yes

If necessary to meet the needs of the exhibition, may we reframe or remat your loan? _____

May we substitute plexiglas for glass? _____

(all works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity? Baker 19-750May The Museum of Modern Art photograph this loan and reproduce it in its publications and for publicity purposes in connection with this exhibition? _____ May slides of it be made and distributed by the Museum and its designees for educational use? YesSIGNED The Downtown Gallery Date: 1/8/62
(name of lender or authorized agent)

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

**330 TOMPKINS AVENUE
STATEN ISLAND 4, N. Y.**

Cable Address "Romeike" New York

Telephone Gibraltar 7-6800

Established in 1881
by HENRY ROMEIKE
as the first PRESS
CLIPPING BUREAU
Today the LARGEST
and MOST
COMPLETE in the
WORLD

January 4, 1962

Downtown Gallery
32 East 51st Street
New York 22, N.Y.

A
**NATIONAL
SERVICE**

Intensively and exclusively covering the entire United States a feature not obtainable from any other single bureau.

Our
**READING
LIST**

Includes over 98% of the English Language dailies, over 7,000 weeklies and 6,500 magazines—rendering a service distinguished by its completeness.

Att: Miss E. G. Halpert

Dear Miss Halpert:

We are enclosing bill for renewal service, also statement of accounts long past due, and are very much surprised that our bills of July 5th, and October 5th, 1961 have not as yet been paid.

Won't you please take care of same immediately.

Sincerely yours,

HENRY ROMEIKE, INC.

H. G. Puker

NJR:pg
enc.

Prior to publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 2, 1963

Mrs. John Prosser
915 Barberry Lane
Lake Forest, Illinois

Dear Mrs. Prosser:

On my return from a two weeks trip I found a note to the
effect that you did not receive my letter dated December
13th. I am sorry but I suppose that the Christmas mail
and the many temporary postmen explains the situation.

Copy of this letter is now attached.

I hope you have not been inconvenienced by the unnecessary
delay.

Again, my wishes for a Happy New Year.

Sincerely,

ECHtlk
Enc: copy letter 12/13.

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 8, 1962

Mr. Warren M. Robbins
The Advisory Committee on the Arts
Department of State
Washington 25, D. C.

Dear Warren:

Yes I finally returned from my vacation, reluctantly of course, as I had the great fortune of hitting the most superb weather in my experience. Sunshine everyday and complete relaxation interspersed with a few delightful parties.

Now I'm getting back to work and among my first projects is the collection for Secretary Coombs. Nathaly is coming in this week and will make up the complete list with all the pertinent data which will be in the secretary's hands certainly before the week is over.

If any assistance will be required (and I am sure that you can handle it without help) I'll be glad to come out for a day or so. If not I will still try to get to Washington, as I certainly would be interested in seeing the display in a new environment, and to see you.

Best regards, and Happy New Year.

Sincerely yours,

RH:gc

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Milton Fischmann
Route 1 — Box 100
Hot Springs, Arkansas

January 14, 1962

The Downtown Gallery
32 East 51 Street
New York, New York

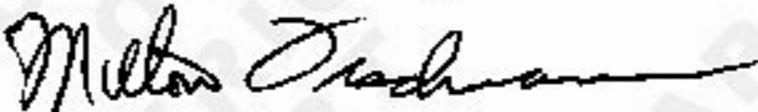
Gentlemen:

Please send me information regarding the
paintings you have available by Rattner,
Kuniyoshi, and Shahn.

I am contemplating opening an art gallery
in St. Louis, Missouri in the spring and
am looking for original paintings. I
would also be interested in the work of
any other painters if the price is low
enough.

I will appreciate photos of any paintings
that you have to offer together with the
lowest prices you could possibly accept.

Yours very truly,



Milton Fischmann

MF:jp

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January 9, 1962

Mr. James A. Michener
Tinicum
Pipersville, Bucks County
Pennsylvania

Dear Mr. Michener:

It ain't so! Sorry, please accept my apologies for the typographical error on your statement. The balance due is \$1,500.

Thank you for calling this to my attention.

Sincerely yours,

Irene Graber
Bookkeeper

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January 2, 1962

Mrs. /Lucius D. Battle
The Woodward Foundation
1001 Fifteenth Street, N.W.
Washington 5, D. C.

Dear Mrs. Battle:

Completely refreshed after a two weeks vacation in Honolulu where I spent some time with Tseng Yu-Ho and her husband, it occurred to me that you and Mrs. Woodward (I can't seem to find her address) might want to come to the opening of the Tseng Yu-Ho exhibition on January 8th. This preview party will be held between five and seven P.M., but any time convenient for you will be suitable so that you can see the entire exhibition.

NUAGE, in which you were both interested, is included in the exhibition together with seventeen other really superb paintings.

I look forward to your visit. Happy New Year.

Sincerely yours,

Bonnie

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

X³⁰
a⁶⁷

Mr. Jay Wolf
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf,

Now I must thank you for your speedy but
bad news reply. Better late than never... Yes,
please reserve one of the editions of Mr. Shahn's
silkscreens of the BLIND BOTANIST.

Happily I believe that anticipation is
half the fun!

Thank you for all your help and infor-
mation; I shall look forward to receiving
your catalogues.

Sincerely,

Marcia Westergren
Mrs. G.S. Westergren

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Appm

January 10, 1962

Mrs. S. N. Barnes Roby
The Barnes Roby Foundation
720 Park Avenue
New York 21, New York

Dear Mrs. Roby:

At the request of Mr. Lloyd Goodrich I am listing below the current
insurance valuations for the nine paintings and sculptures purchased
from this gallery.

Bloom	THE BRIDGAR, 1956	ink on paper 19 7/8 x 17 1/2	\$ 600.
Davis	MEMO, 1956	oil on canvas 36 x 26	7,500.
Kuniyoshi	FAKIR, 1951	oil on canvas 90 1/8 x 32 1/2	9,000.
Kuniyoshi	STRONG WOMAN AND CHILD, 1925	oil on canvas 57 x 45	7,500.
Lachman	HEAD OF A WOMAN	bronze 10 1/2 high	6,000.
Shahn	AFTER TITIAN, 1959	tempera on composition board 52 1/2 x 30 1/2	6,500.
Sheeler	SAN FRANCISCO, 1956	oil on canvas 32 x 22	7,500.
Weber	TRIO, 1953	oil on canvas 25 1/2 x 30	7,000.
Zarcho	TORO, 1952	Lakewood granite 33 high	10,000.

Very sincerely yours,

William C. Drayton
Museum of Modern Art

Whereas Edith Gregor Halpert, of New York City and Newtown, Connecticut, has devoted a lifetime of effort to the promotion of American art; is now desirous of dedicating a part of her personal art collection to the benefit and welfare of the public; and believes that said purpose would best be served by a gift thereof, upon the terms and conditions hereinafter set forth, to an established art museum specializing in American art and located in the Nation's Capital; and

Whereas the said Edith Gregor Halpert is the owner of all of the issued and outstanding shares of capital stock of Downtown Gallery, Inc., a corporation duly organized and existing under the laws of the State of New York, with its place of business at 32 East 51st Street, New York, N. Y.; and

Whereas the said Downtown Gallery, Inc. owns a valuable American art collection and desires to make a gift of a portion thereof to the same art museum which will receive said gifts from the said Edith Gregor Halpert; and

Whereas the Corcoran Gallery of Art of Washington, District of Columbia, a non-profit educational institution organized under the laws of the District of Columbia, is desirous of acquiring said gifts; and by its Board of Trustees has expressed its acceptance of, and agreement to comply with, the terms and conditions of said gifts upon its part to be performed, as herein-after provided.

Now, therefore, it is hereby provided and agreed as follows:

1. The said Edith Gregor Halpert (hereinafter referred to as the "Individual Donor") does hereby give and transfer unto

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January 2, 1962

*et
P.O.
of art*

Mrs. Daniel R. Mishell
570 North Bundy Drive
Los Angeles 49, California

Dear Mrs. Mishell:

As my secretary advised you, I was away on a vacation trip and have just returned.

For your information we are now working on a project which I think will be of interest to you. This refers to a portfolio reproducing all the paintings in the "Saga of the Lucky Dragon" series (in color) and the drawings in black and white. This project is now in the hands of A. S. Barnes & Co., Inc., Thomas Yoseloff, publisher, at 11 East 36th Street, New York 16, N. Y. May I suggest that you write directly to this publisher indicating that you are doing so at my suggestion? Perhaps he can make some special arrangements for you if your organization has a wide circulation.

In so far as an exhibition is concerned, this is rather improbable since all but two of the paintings were sold as well as the majority of the drawings, and a good many of the former are included in an exhibition organized by The Museum of Modern Art for a large retrospective abroad.

I hope this explains the situation to you in sufficient detail.

Sincerely yours,

EDWARD Frank Geltlein

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • Eldorado 5-1298

Conservation of Paintings

January 10, 1962

Mr. Raymond T. Eshleman,
Director,
Fort Worth Art Center,
1309 Montgomery Ave.,
Fort Worth, Texas.

MAX WEBER - "Flowers", oil on canvas, dated 1947,
approximately 24" x 36".

Restoration of painting as outlined in
estimate of October 12, 1961.

\$135.00

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

delivery thereof from or to the Donee.

(f) The Donee agrees from time to time to make the items of the collection available as loans to other responsible art organizations throughout the United States and abroad.

(g) The Donee, upon signing of these presents, will permanently set apart and dedicate a portion of its building to be used exclusively as a separate wing for the housing and display of the collection and additions which shall be made as hereinafter provided, the portion so dedicated to consist of the galleries marked to both inclusive and the sculptured court, as indicated by the shaded areas shown on the plan annexed hereto and marked Exhibit C. The Donee agrees that said area will at all times be reserved exclusively for rotating exhibitions of the collection and said additions thereto, and that it will at no time be used for exhibitions of any other art or for any other purpose.

(h) The Donor will provide an independent entrance on E Street to the said areas, which entrance will bear the name, inscribed in permanent letters, "The Gallery of Twentieth Century American Art"; will redesign, refurbish, renovate and air condition the said areas, in accordance with plans and specifications which shall be approved by the Individual Donor; and will complete all of the foregoing at its own expense in accordance with said plans by not later than March 1, 1964.

(i) At least twenty-five (25%) percent of the entire collection and said additions thereto shall be on public display at all times in The Gallery of Twentieth Century American Art, so as to present continuously a cross-section of



America-Israel Cultural Foundation, Inc.

2 WEST 45TH STREET

NEW YORK 36, N. Y.

OXFORD 7-4030

Cable address: AMFUNDPAK

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January 9, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

On behalf of the America-Israel Cultural Foundation, I wish to express our gratitude to you for your generous pledge of \$1,000 to the Jerusalem Museum of Art, which you made at Billy Rose's home on December 7, 1961.

The Museum is now under construction. Your contribution will help in completing this project of establishing an important art center on a hill in Jerusalem.

I have taken the liberty of enclosing a statement. As Billy Rose mentioned at his home, if it is possible for you to pay this now, of course it would be greatly appreciated. However, if it is not convenient at this time, would you be kind enough to advise us of your schedule of payment.

Again, our warm thanks to you and best wishes for a happy New Year.

Sincerely yours,

Ralph I. Goldman
Executive Vice President

RIG:srs
Enc:

Formerly: American Fund for Israel Institutions, Inc.

FOUNDER: EDWARD A. NORMAN • 1900-1955

First life of Hawkhead
1885

27X 17

802 Lincoln Way West
Mishawaka, Indiana

January 8, 1962

Mrs. Edith G. Halpert,
Director, The Downtown Gallery,
32 East 51st Street,
New York City.

Dear Mrs. Halpert:

I own a Harnett painting which formerly belonged to my brother Victor Prahl, of Northampton, Mass. He died in 1957 while the painting was on a tour conducted by Mr. Alfred Frankenstein. My brother's will left everything to me and to my sister jointly, and after his death the painting was placed on the wall of her living room.

A dealer in Philadelphia wrote me innumerable times after Victor's death and wished to buy the painting but my sister did not want to give it up. Now my sister also is dead and I am willing to sell it. An artist in South Bend is very much interested in it and it would be much simpler for me to sell it to him than to ship it out of town, but I do not know anyone here who can appraise it for me. Remembering your interest in Harnett a few years ago, I wonder if you would be willing to give me just an idea about the price Harnett paintings are bringing at this time.

The one I have is pictured in Mr. Frankenstein's book "After the Hunt" as number 63.

I shall appreciate hearing from you.

(Miss) Marie L. Prahl

PS - I formerly lived in New York and often visited the Downtown Gallery.

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January 5, 1963

Mrs. Stephen Millett
2845 McGill Terrace
Washington 8, D. C.

Dear Mrs. Millett:

Please forgive me for being so late in communicating with you about your Friesz painting. The two dealers I have in mind, oddly enough, are no longer available but this afternoon I ascertained who would be the most likely person interested in the work of this artist.

If you still desire to dispose of the picture would you be good enough to send me a photograph together with all the pertinent data as to size, date, and condition. I will be very happy to obtain the information for you in the very near future.

My very best regards,

Sincerely,

ECH:lm

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X
January 12, 1962

Mr. Bernard Heineman, Jr.
Heineman and Company
1430 Broadway
New York 13, New York

Dear Jack:

I am so sorry to have missed you when you called at the gallery. John told me about your visit.

Indeed I enjoyed my vacation and regret that I could not extend it by at least two more weeks. The weather was glorious and I had a delightful time, but such extended vacations are only for the idle rich. However I am grateful for little favors.

While I should be very glad to cooperate with you I am afraid I cannot meet the figures you listed as I find them somewhat excessive in connection with the current prices at this gallery. As you may know I have been fighting inflation in the art world and have maintained a consistently low price level despite the importance of our artists. With all the recent rumors about a break in the market because of the exaggerated figures most of which are not actual I feel that our policy has been a wise one. Furthermore it seems rather strange that you are willing to pay the premium on these high figures, particularly in cases where there are other examples available. I don't know whether you are aware that in the case of "gifts" to institutions the Federal Tax Bureau and the Department of Justice are clamping down pretty seriously. If you will call me in the middle of next week I will give you the suggested valuations before writing you accordingly. And do come in soon as it is always nice to see you.

Sincerely yours,

EOD:gs

for
TRINITY COLLEGE
HARTFORD, CONNECTICUT

THE WATKINS LIBRARY

January 12, 1962

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Miss Gratia Snider
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Snider:

Thank you for your letter of the 10th. I'm not able to come to New York this weekend but another opportunity has presented itself whose feasibility, however, depends on the timing of our picking up the Osborn paintings.

The College station wagon is being driven down to New York on another mission on Friday, January 26th. If it is not too early a date to bring back the paintings I can come along and work out all the arrangements with you between 10:30 a.m. and 4:30 p.m., and the station wagon would be free for loading at 4:30.

We could arrange in advance at this end for blanket insurance coverage. However, we would not yet know the specific paintings involved so perhaps this would be unsatisfactory.

If you would rather not have them gone for so long a time, we can work out another plan. I would not come down on the 26th, but I can come to New York almost any other weekend. I had thought of February 10th as a good time to plan to get the paintings as that allows us another weekend in case of bad weather on the 10th - the Osborn exhibition opening here is the 20th.

Is it feasible to carry them in an ordinary car? That would depend no doubt on the size and number we borrow. I have a Karmann Ghia which has considerable storage space but I suspect it would not be adequate.

If the plan for January 26th is unworkable, I will plan to come down on the 3rd or the 10th of February and some other arrangement will be made for the station wagon if that is required.

Sincerely yours,

Marian Clarke

(Mrs.) Marian Clarke
Curator

What are your hours?

bea morris



100 pokole place • honolulu 14, hawaii • phone 944-252

Jan 11, 1962

Dear Mrs. Halpert,

Sorry not to have seen you for Christmas dinner. If you were in the mood for "family" atmosphere you might have enjoyed it.

Since then an idea has occurred to me: Next year I am due for sabbatical leave, but in order to go to New York to paint and to soak up the museums I must find some way to "Sing for my Supper." What with some acceptance of my Kapiolani Bank murals and showing of them at both the Whitney (my thanks to you!) and the San Francisco Museums, I would be most interested in one or more mural commissions - practically anywhere in the U.S. I would be quite willing to tackle quite a variety of assignments, with or without interior design coordination included.

Happy New Year to you.
Most sincerely,
Bea Morris

ADISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

January 8, 1962

Dear Edith:

As organizer of the exhibition, "Americans, 1962," to be held at the Virginia Museum of Fine Arts, Richmond, March 9th - April 15th, I should like to invite Charles Sheeler to participate with his painting, "Sun, Rocks, Trees"

The following information is required for the catalogue and should be sent at once to Mr. William B. O'Neal, Director, Programs Division, Virginia Museum of Fine Arts, Boulevard and Grove Avenue, Richmond, Virginia. If a photograph is immediately available, will you likewise send a print to Mr. O'Neal, together with your bill for it.

The painting should arrive at Richmond no later than February 28th. The Virginia Museum of Fine Arts will bear all costs connected with transportation and insurance. If for any reason it should not be available for the time specified, I would be most grateful if you would telephone me collect at Andover, Greenleaf 5-3400.

Sincerely yours,

Bartlett H. Hayes, Jr.
Director

Photo Sent

Name of Artist: Charles Sheeler
Date and place of birth: Philadelphia - 1883
Present residence: Irlington - On - Hudson, N.Y.
Exact title and date of work: Sun, Rocks and Trees - 1960
Medium and surface: Oil on Canvas
Size: (h) 22" (w) 36"
By whom lent: The Downtown Gallery
Insurance value: \$1,000.00 () by Virginia Museum () by owner
Sale price (if different from ins. value): \$1,000.00

(The Museum's Accession Committee will buy one or more paintings from the exhibit for the permanent collection of American Art in the Virginia Museum of Fine Arts)

(duplicate copy for your files)

The Downtown Gallery
(Lender's signature)

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shall be damaged, lost or stolen, any insurance proceeds recovered
by reason thereof shall be paid to and be deemed the absolute
property of the Donee, even though at the time of such event the
Individual or Corporate Donor shall have a proprietary interest
in the item of the collection so damaged, lost or stolen.

(e) From and after the date hereof, the Donee will
provide and bear all expenses and costs in connection with all
of the items of the collection, including those incurred in the
preservation, conservation, restoration, and safeguarding there-
of, and also those incurred in the transportation, packaging or
delivery thereof from or to the Donee; provided, however, that
with respect to the costs and expenses incurred in the transpor-
tation, packaging and delivery of items of the collection to and
from the Individual and/or Corporate Donor, the Donee shall only
be liable to provide and bear such expenses and costs as to two
transportations in each calendar year of not more than forty (40)
items of the collection on the occasion of each such transporta-
tion. It is understood and agreed that the Donee shall have the
right to determine in its discretion what restorations, if any,
should be made with respect to items of the collection, and to
determine the order of scheduling such restorations.

(f) The Donee agrees from time to time to make the
items of the collection available as loans to such other respon-
sible art organizations throughout the United States and abroad, as
the Donee may decide in its discretion.

will
(g) The Donee, upon signing of these presents, will
set apart and dedicate a portion of its building to be used ex-
clusively for the housing and display of the collection and
additions thereto which shall be made as hereinafter provided.
The portion so dedicated shall consist of the galleries marked

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January 5, 1962

Mr. James Normile
Zeitlin & Ver Brugge
815 N. LaCienega Blvd.
Los Angeles 69, Calif.

Dear Mr. Normile:

Please forgive the delay in answering your note of December 24th, but Mrs. Halpert has been away on holiday and only just returned.

I have checked into the matter of the Ben Shahn silkscreen, "Pledges", which you wanted, and, apparently through some oversight, it was never shipped to you. I can only ask you to accept my apologies. I will have it packed and shipped to you on Monday via Railway Express.

My thanks for your patience in this matter.

Sincerely,

Jay Wolf
Assistant Director

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purchaser is living, it can be assumed that the information
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January 3, 1962

Mr. Oscar Collier, Editor
Fleet Publishing Corporation
230 Park Avenue
New York 17, New York

Dear Mr. Collier:

I have just returned from a two weeks vacation trip and found a copy of Mr. Friedman's novel CIRCLES awaiting me. Thank you for your courtesy in mailing this copy which I shall read with great interest.

I appeared on a panel with Mr. Friedman very recently and since the book obviously deals with the so called "art-world" I may have some comments to offer although I have always been opposed to the idea of "writing to the editor". Many thanks again for sending me the book.

Sincerely yours,

Ronald G. Hinde

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January 6, 1962

Mr. Richard Hudson, Editor
War/Peace Report
305 West 18th Street
New York 11, New York

Dear Mr. Hudson:

Following is a list of the Ben Shahn paintings with photographers' negative numbers. You may order prints directly from the photographers: Mrs. Oliver Baker, 25 Washington Square North, N.Y., N.Y., and Mr. O. E. Nelson, 1616 York Avenue, N.Y., N.Y.

1. A Score of White Pigeons, 1961, tempera, 30x48 Coll. National Museum, Stockholm	Baker 34-084
2. Farewell, 1961, gouache, 31x23 Private Collection	Baker 34-083
3. Why, 1961, gouache, 26x30 Coll. Mr. & Mrs. Herbert A. Goldstone	Nelson 7747
4. TheyPhysician, 1961, tempera, 31x52 Coll. Mr. Jack Lawrence	Baker 33-093
5. That Friday: Yajna, 1961, gouache, 50 $\frac{1}{2}$ x16 3/4 Courtesy The Downtown Gallery	Baker 33-092
6. From That Day On, 1960, tempera, 36x72 Coll. Mr. James A. Michener	Baker 31-878
7. The Lucky Dragon, 1960, tempera, 48x84 Courtesy The Downtown Gallery	Baker 31-719
8. I Never Dared to Dream, 1960, gouache, 27x40 Private Collection	Baker 32-116
9. We Did Not Know What Happened to Us, 1960, tempera Courtesy The Downtown Gallery	Baker 31-499

Sincerely yours,

John Marin, Jr.

JMS:gs

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January 4, 1963

Miss Prudence Nelson
University of Arizona Art Gallery
Tucson, Arizona

Dear Miss Nelson:

May I suggest that you insure the 23 John Marin water colors and oils that Santini Bros. is picking up from us for your show in the amount of \$150,000.

This amount will cover only the paintings in this shipment. We will inform you of what additions to make to the insurance once we have your complete list.

Please give Mr. Stedman my kindest regards.

Sincerely,

Jay Wolf,
Assistant Director

JWlk

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January 2, 1963

Mr. John Ferren, Chairman
Department of Art
Queens College
Flushing 67, N. Y.

Dear Mr. Ferren:

On my return from a two weeks trip I found your letter and Mr. Wolf's reply.

Five of the artists listed are represented by this gallery. However we have nothing whatsoever available by Sheeler and so few paintings by Davis and Demuth that it will be necessary to borrow examples of their works from museums or private collections. Are you planning to make the selection, or are you appointing someone to do so?

We would be glad to show you what is available and would suggest where the others can be located.

Sincerely,

SCW:lk

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may be published 50 years after the date of sale.

THE FRIENDS of ART at Colby College

BIXLER ART AND MUSIC CENTER, WATERVILLE, MAINE

January 4, 1962

Dear Mrs. Halyert:

Now that the holidays are over I can get back to Colby and
it's plans. And the first thing is to answer your letter of
November second.

I certainly should have been more specific about just what
we wanted, and am sorry to have confused you. I think now it will
be best if I wait until we are in New York and we can talk it
over. Much easier for both of us than through correspondence.

We are going away next week for a month, but am sure we will
be in New York in February and will get in touch with you.

With all best wishes for 1962.

Cordially,

Eddie Jette

Jim Abbott
A. M. Adler
John L. H. Barr
Herbert Beecy
Mrs. W. Wallace Benjamin
Eugene Berman
Miss Isabel Bishop
Mrs. Edward Bruce
Mrs. Mildred Burroughs
Mrs. John K. Byard

James M. Carpenter
Willard W. Cummings
A. A. D'Amico
Mr. and Mrs. Eliot Elsner
Col. and Mrs. Edgar W. Garlick
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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 9, 1962

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may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

May I express our warmest thanks to you for your loans
to our circulating exhibition THE STIEGLITZ CIRCLE. The ex-
hibition, consisting of 32 paintings, 2 drawings, 3 sculptures and
15 photographs selected by Mr. Peter Selz, will begin its tour
at the J. B. Speed Art Museum in Louisville, Kentucky, opening
on February 1. At the close of its itinerary we will send you a
complete list of exhibitors and dates of showing.

It is a great pleasure for us to have the opportunity to
present the achievements of this important group of artists to
a nationwide public and we sincerely appreciate your generous
assistance in making this possible.

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Department of Circulating
Exhibitions

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MARINE MIDLAND TRUST COMPANY OF NEW YORK

120 BROADWAY
NEW YORK 15, N.Y.

January 10, 1962

AFA

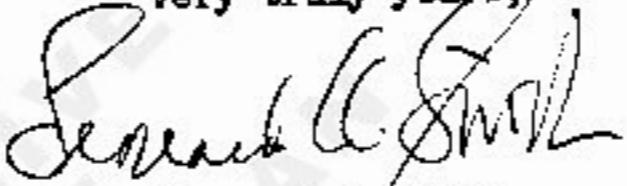
Mrs. Edith Halpert
The Downtown Gallery
32 E 51st. Street
New York, N. Y.

Dear Mrs. Halpert:

Enclosed is my check for \$150.00
in payment for the water color "Portrait of
a Young Woman" by Life Parker. It arrived
yesterday.

Many thanks.

Very truly yours,



Leonard A. Siwek

N.C. Mank

#1148

Jan
1844

and shall be subject to all of the terms and conditions as contained herein, excepting as to the provisions of paragraph 5 above specifying the date of delivery of the collection and excepting as shall otherwise be stipulated with respect to such additional gifts by the Donor thereof.

9. Except as hereinabove otherwise provided, whenever it is stated in this instrument that the Individual Donor may or shall give a notice, consent, approval, designation, or declaration, such notice, consent, approval, designation, or declaration in the event of her death shall be given by the said Nathaly Baum if she shall then be living, and if both the Individual Donor and the said Nathaly Baum shall be dead, then by the person who shall be designated by the survivor of the Individual Donor and the said Nathaly Baum, in a writing sent to the Donee. The provisions of the foregoing sentence shall also apply to the designee of such survivor and all subsequent designees. In the event of the dissolution or other termination of the existence of the Corporate Donor, any notice, consent, approval, designation, or declaration provided to be given by it hereunder may be given by the Individual Donor, and in the event of her death, then by the said Nathaly Baum, and in the event of the death of both the Individual Donor and the said Nathaly Baum, then by the person designated in accordance with the foregoing provisions of this paragraph.

10. Notwithstanding anything herein contained, it is mutually agreed that the conditions and the limitations on the gifts made hereunder and upon the gifts which are agreed to be made hereafter as herein provided, shall terminate (a) twenty-one (21) years after the date of this agreement or (b) upon the death of Edith G. Halpert (the Individual Donor), whichever of (a) or (b) shall be last to occur, and thereupon the collection

in the event of her death, then by the person designated in
accordance with the foregoing provisions of this paragraph.

8. Except as hereinabove otherwise provided, this
agreement shall be binding upon and inure to the benefit of
the parties hereto, and their respective heirs, executors,
administrators, legal representatives, successors, and assigns.

IN WITNESS WHEREOF, the parties hereto have hereunto
set their hands and seals this _____ day of _____, 1962.

(L.S.)

Edith Greger Halpert

DOWNTOWN GALLERY, INC.

By _____
President

(Corporate Seal)

Attest: _____
Secretary

CORCORAN GALLERY OF ART

By _____
President

(Corporate Seal)

Attest: _____
Secretary

rise to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 8, 1962

Mrs. Roy A. Ballinger
4220 North Second Road, Apt. 3
Arlington 3, Virginia

Dear Mrs. Ballinger:

As my secretary advised you I was away on a vacation trip and returned a few days ago. This explains the long delay in my reply.

Just to make certain that we are discussing the same painting I am sending you a photograph of the O'Keeffe which I think you have in mind. The price on this is 5000. —

This is one of a series which she had painted over a period of years - at different times and seasons, obviously with great enjoyment and a special sense of intimacy since these are her trees in her "backyard" in New Mexico. If you are interested we can send you several other photographs with all the pertinent data. On the other hand if you are planning to be in New York in the near future, you may want to see the originals at your leisure.

May I hear from you?

Sincerely yours,

RH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1962

Mr. Clifford Evans
7 Peter Cooper Road
New York 10, New York

Dear Mr. Evans:

Please forgive me for being so dilatory in connection with the proposed project.

Although I talked with both artists I have now sent copies of your letter directly to each artist accompanied by a note encouraging their acceptance. I will follow through and you will hear from me subsequently.

As you probably know I had an accident and decided to recuperate in Honolulu where I extended my stay because I hit a perfect period of delightful warmth and sunshine. On my return I was overwhelmed with the accumulated work, but am now coming back to normal and will do all I can to push through this matter as I am sincerely enthusiastic about your plan.

You will hear from me shortly suggesting a specific appointment with Stuart Davis at his studio and I hope with Shahn as well.

Sincerely yours,

EOR:sg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 8, 1962

Dr. Ralph Jessar
7200 Wayne Avenue
Philadelphia, Pennsylvania

Dear Dr. Jessar:

I am so sorry to have missed you during your recent visit.

John Marin told me that the two O'Keeffes had been shipped to you for consideration, and also asked that I give you a valuation for insurance of the Pippin painting. This is enclosed.

I hope you will be in New York soon again as it is always so nice to see you.

Sincerely yours,

E.O.H:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 5, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It was a delight to receive your letter and to learn that you were able to enjoy a necessary restful vacation and that you are back and ready for action.

In regard to the Baskin, it is known as "Standing Figure," wood, cherry. The dimensions are 33" x 6 $\frac{1}{2}$ " x 10" and the piece is dated 1959. It was acquired from the Grace Borgenicht Gallery. It was exhibited as follows:

Grace Borgenicht Gallery - New York City - 1960;

Indiana University - 1960;

Museum of Modern Art - International Circulating Exhibit - April, 1961, to April, 1962 - European Showing.

I expect to be in New York in the next week or two and will be in to see you.

With kindest regards, I am

Sincerely,



JS:KB

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 3, 1962

Mrs. John S. Pillsbury
Crystal Bay
Minnesota

Dear Mrs. Pillsbury:

When I returned from a two weeks vacation I learned from Mr. John Marin, Jr. that you acquired the Ben Shahn painting about which we had some correspondence. I was very pleased with the news and hope that you will enjoy this picture.

I also hope that I will have the pleasure of meeting you when you are next in New York. It seems strange that I missed you every time you came to the gallery and I hope to be here on the next occasion.

Sincerely yours,

EGR:ags

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January 8, 1962

Mr. Elmer Rice
815 Long Ridge Road
Stamford, Connecticut

Dear Mr. Rice:

It was so nice to hear from you. Occasionally I catch a glimpse of you at some function and usually two or three rooms away.

Since we try to concentrate entirely on the artists whom we represent, I doubt whether we can do anything with the Gellert portfolio, interesting as it may sound.

May I suggest that you get in touch with the A.C.A. Gallery as Gellert had several exhibitions there. Otherwise the Wayne Gallery at 794 Lexington Avenue would certainly be interested. Also I have an idea that the Museum of Modern may wish to acquire the prints. The person to call or write to is William Lieberman, Curator of Prints. You may do better by making a gift to the Museum than by selling these, but who am I to advise a lawyer?

Why don't you drop in to say hello when you are in the neighborhood? My best regards - and Happy New Year.

Sincerely yours,

EGL:gs

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January 5, 1962

Mr. R.L.B. Tobin
Tobin Lapse Map Service
Box 2101
San Antonio, Texas

Dear Mr. Tobin:

Immediately after the opening of the Marin Exhibition on Monday, I plan to have shipped to you the two paintings you purchased from the Christmas show, "Hibernation" by Morris Graves and "Solomon's Temple" by Seymour Drumle-vitch. However, before sending these pictures to you, I would be most grateful if you would insure them; the value of the two is \$1990.

As soon as I have heard that the pictures are insured, I will have Railway Express pick them up.

Thank you again for your quick response to the Whitney museum request. They are ecstatic to have the O'Keeffe.

With every good wish for the New Year, I am,

Sincerely,

Jay Wolf
Assistant Director

ALLAN D. EMIL

Downtown Gallery

-2-

January 2, 1962

(Yrs.) 20. Zorach - Sculpture - Onyx head - 1957. \$100
X 21. Prendergast - Oil - Summer Scene - 1918.
X 22. Rubin - Tom - "Breaking Waves" - May 1948 - No. 82. 700.

Sincerely,

Deer

ADE:sw
#211-A

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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January 5, 1962

Mr. Samuel F. Hoopes, Curator
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mr. Hoopes:

As you might have heard from Mr. Vigtel, Mrs. Halpert has been away on vacation and has only just returned this week. But, in order to get you your answer re the William Zorach "Reclining Cat" as quickly as possible, I am substituting for the first team.

Mrs. Halpert has asked that I tell you that you have permission to use the illustration. We would be most grateful if you would credit the illustration "Courtesy of The Downtown Gallery."

Sincerely,

Jay Wolf
Assistant Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1962

Irving F. Burton, M.D.
26912 York Road
Huntington Woods, Michigan

Dear Irv:

Your letter arrived while I was basking in the glorious sun-shine of Honolulu and I am just getting around to my dictation folder after a week back in New York.

The next time Ben Shahn is in I shall remind him of his promise to have a photograph made of FATHER COUGHLIN. Since it is in his possession we have no record whatsoever and I'm afraid that I cannot be too optimistic about the prospects, but I promise to try, and try very hard.

Obviously I have no secrets in my life since the gallery records have been microfilmed. More people turn up with reports about my past, much of which I have forgotten entirely. Fortunately I have led such a clean life that I don't have to be concerned. As you know even the F.B.I. couldn't pin me down to any transgressions.

As soon as my new bedroom - study - workshop is completed on the floor above my apartment and I assort all my old papers, files, catalogues, etc. I shall dig around for a catalogue of the show you referred to to ascertain whether I have an extra copy available. To make this easier for me can you again refer to the Archives and give me the exact date of the exhibition which will expedite the search considerably?

It was wonderful to see you-all and I hope that you will be coming to New York soon again. Happy New Year.

Sincerely yours,

EGH:gs

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THE AMERICAN FEDERATION OF ARTS AFA 41 East 65th Street, New York 22

January 8, 1962

Dear Edie:

Enclosed are two complimentary tickets for the Housewarming and Auction to be held at AFA headquarters on Wednesday evening, January 24th. We do hope you will be able to attend this event.

I should like to take this opportunity to thank you again for your generous support of our program.

With all good wishes,

Sincerely yours,

Harris K. Prior
Director

HKP:ap

P.S. I am hereby referring
your check for \$10.00.
Tickets are complimentary
for dinner.

ANTRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549

January 5, 1962

With regard to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.



Dear Mrs. Halpert,

It was wonderful seeing you, and I hope you had a
nice visit in Arizona and got caught up on your
sun tan.

Morris was surprised when I told him of your visit,
and was impressed with your thoughtfulness in not
wanting to see him when you were both rushed.

He is working hard, and I never see him unless he
sends for me. I am excited about his new work, but
will refrain from telling you about it, as you will
enjoy it the more. I enclose a list with titles and
dimensions. It looks as though he will not have more
than six new oils, as these are quite ambitious ones.
So perhaps, as Morris himself suggests, you would
like to have "Premonition of Death" for the show (and
of course to sell). He likes this painting very
much. It is related to the Bull-fighting theme in
which he is still involved, and plans a huge, major
canvas called "The Dead Bull's Last Way." Incidentally,
Hirshhorn has a mixed media study so titled. The
bull-fighting theme is related to the Kabuki in a profound
way.

Is the opening on Feb. 4th or 6th? Fred Wight said
he will be in New York so will see Morris' show.

Tonight Morris and I are going to see The Artists'
Environment: West Coast show at G.C.L.A. You know
we have four artists in this show, including Morris.
With warmest good wishes,

John Antrum

P.S.

Morris hasn't titled oils 4x5 yet.
He will have quite a few more
pastels.

wise entitled to designate their successors in like manner) and in the absence of any such designation, his or her successor shall be appointed by the remaining members of the Committee. No addition shall be made to the collection for the Gallery of Twentieth Century American Art by way of gift, purchase or otherwise, unless it shall first be approved by the said Acquisition Committee, and thereafter shall be approved by the Committee on Works of Art of the Donee.

7. During a period of twenty-one (21) years from the date hereof, in the event that the Donee shall fail to perform, keep or observe any of the terms, conditions, agreements, or obligations contained in this instrument on its part provided to be performed or observed, and such failure shall continue for a period of sixty (60) days after written notice thereof shall have been given to the Donee, then the Individual Donor and the Corporate Donor shall be entitled to declare, by written notices given by them to the Donee, that the gifts made hereunder by them to the Donee shall be deemed forfeited, null and void. In the event of such declaration by the Donors, all right, title and interest of the Donee in the items of the collection shall thenceupon be deemed automatically assigned and transferred to the Edith Gregor Halpert Foundation, a non-profit organization, and the Donee shall have no further right, title or interest in the collection or under this agreement and shall execute and deliver to the Edith Gregor Halpert Foundation any confirmatory instruments of assignment and transfer thereof which said Foundation may request; and the Donee shall immediately deliver to the Edith Gregor Halpert Foundation all items of the collection in its possession or control. Also in the event of such declaration by the Donors, all obligations undertaken by the Donors to the Donee as provided in this instrument shall

THE FELLOWSHIP OF
THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STS., PHILADELPHIA 2, PA.

ROSWELL WISCHER, PRESIDENT
ROY C. NUSS,
FIRST VICE-PRESIDENT
ETHEL ASHTON,
RECORING SECRETARY
ELIZABETH EICHMAN,
CORRESPONDING SECRETARY
IRENE DENNEY, TREASURER

VICE-PRESIDENTS:
MABEL WOODROW GILL
MARY TOWNSEND MASON
VIOLET OAKLEY
FRANCOIS SPEIGHT
FRANKLIN WATKINS

1/10/62

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Downtown Gallery - att
New York, N.Y. Mrs. Halpert

This is an invitation to include
one painting and one water color,
drawing or print from each of following:-
Mr. Abraham Rattner and Mr. Sheeler
in the Fellowship Annual Exhibition 1962

Please let me know as soon as
possible -
the titles and sizes of work you
intend to send.

Our truck will pick up work
in New York on February 17th, 1962.
Awaiting your reply.

Pincerely,
Sam Fried

829 Beechwood Drive
Havertown, Pa.

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The Women's Committee of THE LIGHTHOUSE

THE NEW YORK ASSOCIATION FOR THE BLIND
111 EAST 59th STREET • NEW YORK 22, N. Y.

January 3, 1962

OFFICERS

Mrs. George F. Baker
Honorary Chairman
Mrs. Donald S. Stralem
Chairman
Mrs. Douglas C. Hindley
Vice-Chairman
Mrs. E. Albert Stern
Secretary
Mrs. William Armour
Executive Committee Chairman

Mrs. Norman Armour, Jr.
Mrs. Gordon Auchincloss
Mrs. F. Meredith Bogdon
Misses Draper Bentzompson
Mrs. Theodore G. Brauer, Jr.
Mrs. John F. C. Bryce
Mrs. Rowena L. Butler
Mrs. E. Gerry Chadwick
Mrs. Norton L. Crawford, 3d
Mrs. Howard S. Culmer
Mrs. Anthony Del Ballo
Mrs. Charles Dewey, Jr.
Mrs. Hiram E. Downing
Mrs. Wallace Downey
Mrs. Orville E. Dryfuss
Mrs. Walter G. Dunnington
Mrs. Charles Egeland, Jr.
Mrs. Robert Howe Everett
Mrs. James W. Fifeburgh
Mrs. Angelika W. Frink
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Mrs. William W. Hoople
Mrs. Richard C. Hunt
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Mrs. John G. Jones
Mrs. Alexander H. Kiddie
Mrs. Samuel Kroskey
Mrs. Francis C. Lawrence
Mrs. Edgar W. Leonard
Mrs. Ian MacDonald
Mrs. John O. McCarthy
Mrs. Robert H. Minton
Mrs. C. Peabody Mohn
Miss Rose Obermayer
Mrs. Charles S. Payson
Mrs. F. Warren Pershing
Mrs. Frederic Pruyne
Mrs. William H. Robbins
Mrs. Edmund P. Rogers
Mrs. Stefan Rosada
Mrs. Lewis S. Rosenstiel
Mrs. J. Townsend Russell
Mrs. Robert S. Salant
Mrs. Bernhard K. Schoefer
Mrs. Jules Stein
Mrs. Wm. A. W. Stewart
Mrs. Leah A. Stone
Mrs. George Whitney
Mrs. O. R. Whitaker, Jr.
Mrs. George D. Widener
Mrs. R. Thoburn Wilson, Jr.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Dewey and I want to thank you so much for your participation in making the Art in America Show such a terrific success. As you know, it created quite a stir in New York art and home decoration circles.

We both hope it was as beneficial to you as it was to us.

We appreciate your cooperation in making it possible for The Lighthouse to receive its ten percent from the sale of Exhibit Works.

It would help me personally, if you could let us know what works of art were sold, so that we may complete our records, as soon as possible.

Once again, I want to express our gratitude to you.

Best wishes for a happy, prosperous New Year.

Sincerely,

Doris Stralem
Mrs. Donald S. Stralem

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January 3, 1963

Mrs. Robert W. Stoddard
19 Monmouth Road
Worcester, Massachusetts

Dear Mrs. Stoddard:

Thank you for your very kind note.

Of course I regret that you cannot be with us at the Marin preview but I am glad that you are feeling better and hope to see you in the very near future.

I hope you have a very very happy new year.

Sincerely,

EOW:lk

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from book artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

6332 Aberdeen Ave.
Dallas 30, Texas
January 5, 1962

Mrs. Edith Gregor Kalpert
The Downtown Gallery
American Folk Art Gallery
32 E. 51 St.
New York, N. Y.

Dear Mrs. Kalpert:

Would you be interested in acquiring a "vulgar bootjack" like the one you displayed at the Neiman Marcus American Fortnight, October 16-28 1961, catalogue item #49 ("Circus Performer-Bootjack, c. 1850, cast iron")? Upon comparison it appears to have been cast from the same mold.

A photograph can be furnished if you wish.

Sincerely yours,

Susan L. Lichten
Mrs. Robert L. Lichten

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neither are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 5, 1962

Mr. Parry T. Rathbone, Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rathbone:

With the coming of the New Year I am going through our records
to make sure we start with a clean record chart, and in refer-
ring to our files I find that on October 21st we consigned three
paintings and one collage which, as I recall, you took the trouble
to hold tenderly on your lap en route to Boston.

We were most delighted with your acquisition of the two Marins,
and I am now referring to the two Doves which are still in your
possession. Naturally I am very curious about the final disposi-
tion of these, and look forward to hearing from you at your con-
venience, as to whether you plan to return them to us and when.

Also I hope that you will have occasion to be in New York before
January 27th to see the exhibition of new Dsu-paintings by Tseng
Yu-He. A catalogue of her previous show is enclosed as it con-
tains considerable information about this truly extraordinary
artist who has created a synthesis of the East and West in her
work. In any event it will be a great pleasure to see you.

My best wishes for a very happy New Year.

Sincerely yours,

EDH:gs
enclosure

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January 8, 1962

Miss Margaret M. Wetherston
336 East 55th Street
New York 22, New York

Dear Miss Wetherston:

Following Mrs. Halpert's previous instructions would you please make these bills directly to The Fort Worth Art Center and Mr. Thomsen, and send us copies?

Thank you.

Sincerely yours,

Gratia Snider
Secretary

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 2, 1962

Miss Mildred Goodman
Joslyn Center of the Society of Liberal Arts
2218 Dodge Street
Omaha 2, Nebraska

Dear Miss Goodman:

As my secretary advised you, I was away for a vacation trip
and have just returned to New York.

We shall be glad to cooperate with you in the project referred
to in your letter. The list of prints by Ben Shahn appears
below. Most of the editions have been sold out by this time,
but I am including the few produced more recently, prints of
which are still available. If you wish to have any of these
sent to you for consideration we shall be glad to make the ne-
cessary arrangements. Won't you please let me know?

Sincerely yours,

BGH:gs

LUTE AND MOLECULES #2 (black & white)	\$100.
MASK (color)	110.
SUPERMARKET (color)	150.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

charles z.

offin

advertising

30 east 60th street new york city 22 plaza 3-6381

January 12, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Re: Advertising in "Pictures on Exhibit"

Dear Mrs. Halpert:

In order to avoid being short-rated a total of \$37 on the four advertisements that have already appeared in the October, November, December, and January issues, it would be more economical for you to take a one-inch rate holder ad in the February issue at the nine-time rate of \$24.

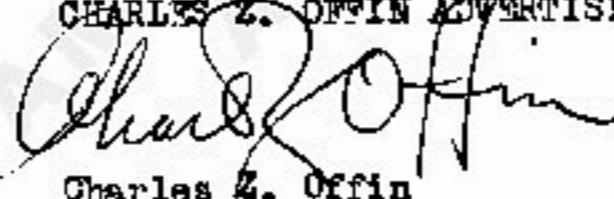
In October you had 1/4 page ad for Ben Shahn and the differential on the two rates for that ad alone is \$20. In the November issue you had a two-inch ad on which the rate differential was \$6. In December you had a one-inch ad with a rate differential of \$3. In January there was a two-inch ad with a rate differential of \$8, making a total of \$37.

By putting a one-inch ad in the February issue you will not only save this \$37 differential but will also avoid paying the non-contract rate for remaining advertisements for the rest of this season.

I would appreciate your instructions in this matter now as we are already past our February deadline. I would have to have the copy for the February issue no later than Monday, January 15th.

Sincerely yours,

CHARLES Z. OFFIN ADVERTISING, INC.


Charles Z. Offin
President

CZO:am

rule for publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 12, 1962

Miss Margaret Wetherston
336 East 55th St.
New York 22, NY

Dear Miss Wetherston:

Mrs. Halpert has your letter of January 10th with copies of
statements to Mr. Entemann and Mr. Thomsje.

The gallery will not take a commission on this work since it
was just a courtesy on our part.

Sincerely yours,

Gratia Snider
Secretary

Reference is made to publishing information regarding sales transaction
between artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

WHEREAS, Edith Gregor Halpert, of New York City and
Newtown, Connecticut, has devoted a lifetime of effort to the
promotion of American art; is now desirous of dedicating a part
of her personal art collection to the benefit and welfare of
the public; and believes that said purpose would best be served
by a gift thereof, upon the terms and conditions hereinafter
set forth, to an established art museum specializing in American
art and located in the Nation's Capital; and

WHEREAS, the said Edith Gregor Halpert is the owner
of all of the issued and outstanding shares of capital stock of
Downtown Gallery, Inc., a corporation duly organized and exist-
ing under the laws of the State of New York, with its place of
business at 32 East 51st Street, New York, N. Y.; and

WHEREAS, the said Downtown Gallery, Inc. owns a valua-
ble American art collection and desires to make a gift of a por-
tion thereof to the same art museum which will receive said gifts
from the said Edith Gregor Halpert; and

WHEREAS, the Trustees of the Corcoran Gallery of Art
of Washington, District of Columbia, a non-profit educational
institution organized under a Special Act of Congress approved
May 24th, 1870, is desirous of acquiring said gifts; and its
Trustees have expressed its acceptance of, and agreement to com-
ply with, the terms and conditions of said gifts upon its part
to be performed, as hereinafter provided.

NOW, THEREFORE, it is hereby provided and agreed as
follows:

1. The said Edith Gregor Halpert (hereinafter referred
to as the "Individual Donor") (a) does hereby give and transfer
unto the said Trustees of the Corcoran Gallery of Art (hereinafter
referred to as the "Corcoran") (b) the sum of \$100,000.00 (\$100,000.00)

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January 11, 1962

Mr. Allan D. Mail
660 Madison Avenue
New York 21, New York

Dear Allan:

As you probably know, I deserted the gallery, the city, and the weather in mid-December and went off on a real vacation, extending it so that I could come back with a good Hawaiian suntan. Needless to say when I returned I found such an accumulation of correspondence and messages that I am way behind in my work, and what's more don't seem to care as I have been fortunate enough to sustain the feeling of relaxation which takes over on every visit to Honolulu. All this is in explanation of my delay in answering your letter.

Enclosed you will find the current insurance valuations on the paintings listed - all but three. I think it would be more advisable to ask the official dealers for the present figures as I am not well enough informed in this connection. They are: for Burchfield - Rehn Gallery, Tam - Charles Alan, Prendergast - Kraushaar.

I should love to see Kate and you and hope that you can drop in in the very near future. Incidentally I think you will both enjoy the current exhibition of paintings by Tseng Yu-Bo who is my number one younger artist.

My best regards.

Sincerely yours,

Bonnie
enclosure

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The Woodward Foundation

January 6, 1962

2510 Girard Trust Building
Philadelphia 2, Pennsylvania

1001 Fifteenth Street, N.W.
Washington 5, District of Columbia

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I have forwarded your very thoughtful invitation to a preview party on January 8th in connection with the exhibition of Tseng Yu-Ho. Mrs. Woodward and I regret that we cannot attend because neither of us will be in New York on that date. We do plan to be in New York within a week and will look forward to seeing the exhibition.

Very best wishes for the New Year.

Sincerely yours,

Lily D. Battle
(Mrs. Lucius D. Battle)

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES IOWA

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January 5, 1962

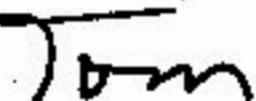
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The enclosed covers the sale of the two works from our December Collectors' Show and I am delighted for you and the Downtown Gallery as well as the artist and purchaser.

The remainder of the works will be sent off to you soon by way of Budworth.

My best to you as always,



Thomas S. Tibbs
Director

TST/go

January 2, 1963

Mr. William A. McGonagle
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bill:

Well, here I am back at my little Ediphone after a rather eventful trip via Los Angeles, Phoenix, Tempe and Tucson arriving four hours late to hit a temperature of exactly 1 degree with a gale that almost blew the taxi into the World's Fair site.

I found you "reminder" and am now enclosing the recent catalog published by the Corcoran Gallery with a much more complete list of exhibits. As soon as I clean up the accumulated homework I shall try to assemble the largest possible group of photographs to send on to you but I really think it would be far more satisfactory if you could join Jim in New York to go over the material and make a personal selection as you are far more familiar with these subjects than I am. I have a small apartment on the top floor of this building where I think you could be comfortable. I can supply a sunlamp and a pineapple or two to make you feel at home. Seriously, I think it would be a great idea if you could make it and I know that I would greatly enjoy seeing you again.

I want to take this occasion to thank you for all your courtesies which helped so much to make my stay enjoyable.

Sincerely,

ENR/1k

riker to publishing information regarding sales transactions. *Artists* and *Artworks* recorders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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POL ODE
Furtharts

January 8, 1962

Miss Joanna M. Shaw, Art Critic
The Honolulu Advertiser
P. O. Box 3110
Honolulu 2, Hawaii

Dear Miss Shaw:

When I returned from Honolulu I found your letter dated December 17th, the day I left New York for Hawaii. It is too bad that you were not advised by my office immediately. However, it is much too late to do anything about it now.

Yes I know that you had been appointed art critic for The Honolulu Advertiser and was very pleased about your getting what should be a very pleasant assignment, and certainly in the most pleasant place I know. Strangely enough I visited the gallery at the Advertiser, but did not make the association at the time. Otherwise I would have telephoned you just to say hello. Perhaps when you are in New York you will give me a ring. It would be nice to see you again.

Best regards.

Sincerely yours,

EHH:gs

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Acted

January 3, 1962

Miss Emily Roy
1565 B Rogers Road
Fort Bliss, Texas

Dear Miss Roy:

Mrs. Halpert has received your letter about Isabell Johnson
and asked me to write to you.

Unfortunately the gallery has decided to limit itself to the
work of artists who have been with us for many years and
whose names are printed below. Consequently I regret that
we are unable to offer any encouragement to Miss Johnson.
However I might suggest that you write to the Art Informa-
tion Center, 853 Lexington Avenue, New York 21, NY. They
keep a file of the special interests of the more than 300
galleries in New York, and might possibly be of help to you.

Sincerely yours,

Gratia Snider
Secretary

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

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January 10, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your letter of January 8. I shall plan to be at the D/G on Thursday, the 18th, around 10 a.m., as I wrote to John.. At that time, I will have with me^{the} lists of loans as they stand at present. Perhaps we could go over it then or it might be better to do that at the end of the day, or in the evening. In any case, I shall plan to be free that evening just in case it suits you better to look things over then.

Until next Thursday, then.

Sincerely yours,



CEB/rp

Westmore cont

1 to 19, both inclusive, as indicated on the plan annexed hereto and marked Exhibit C. The Donee agrees that said area will at all times be reserved exclusively for rotating exhibitions of the collection and said additions thereto, and that it will at no time be used for exhibitions of any other art or for any other purpose without the prior consent of the Individual Donor. In the event that an addition to the gallery is built or another part of the gallery could be used to better display the collection, the collection may be moved to such addition or other part of the gallery, provided that the prior consent shall have been obtained from the Individual Donor to such removal and provided further that said new area shall be used exclusively for the housing and display of the collection and will at no time be used for any other purpose without the prior consent of the Individual Donor.

(h) The Donee will provide an independent entrance on E Street to the said area, which entrance will bear the name "The Gallery of Twentieth Century American Art"; will redesign, refurbish, renovate and air condition the said area in accordance with the plans and specifications as set forth in Exhibit D, which has been initialed by the parties for identification; and will complete all of the foregoing at its own expense in accordance with said plans and specifications by not later than two years from the date of this agreement.

(i) At least twenty-five (25%) percent of the entire collection and said additions thereto shall be on public display at all times in The Gallery of Twentieth Century American Art, so as to present continuously a cross-section of American art and of the artists whose works comprise the collection and said additions.

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art, GALLERY

JANUARY 5, 1967

EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MISS HALPERT:

THE DAVIS DRAWINGS WOULD BE WONDERFUL TO HAVE; HOWEVER WE
FEEL THAT THE WORKS FOR THE DRAWING AND SMALL SCULPTURE
SHOW SHOULD BE RECENT. INSTEAD OF THE DAVIS DRAWINGS,
COULD WE PLEASE HAVE THOSE OF O'KEEFFE.

WE WILL APPRECIATE HEARING FROM YOU AT YOUR EARLIEST CONVENIENCE
SO THAT WE MAY CONTACT BUDWORTH AND SON TO ARRANGE FOR
SHIPPING.

THANK YOU FOR YOUR INTEREST AND CO-OPERATION.

YOURS SINCERELY,

William E. Story
WILLIAM E. STORY
GALLERY SUPERVISOR

WES/DKY

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Virginia Museum

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

January 8, 1962

Dear Smiths:

As organizer of the exhibition, "Americans, 1962," to be held at the Virginia Museum of Fine Arts, Richmond, March 9th - April 15th, I should like to invite T. Stastna to participate with his painting, "Appalachian Mountain" 1959.

The following information is required for the catalogue and should be sent at once to Mr. William B. O'Neal, Director, Programs Division, Virginia Museum of Fine Arts, Boulevard and Grove Avenue, Richmond, Virginia. If a photograph is immediately available, will you likewise send a print to Mr. O'Neal, together with your bill for it.

The painting should arrive at Richmond no later than February 28th. The Virginia Museum of Fine Arts will bear all costs connected with transportation and insurance. If for any reason it should not be available for the time specified, I would be most grateful if you would telephone me collect at Andover, Greenleaf 5-3400.

Sincerely yours,

Bartlett H. Hayes, Jr.
Director

Name of Artist: Edward Stastna
Date and place of birth: Chicago, Ill. 1920
Present residence: Honolulu, Hawaii
Exact title and date of work: "Appalachian Mountain" 1959
Medium and surface: Oil on Canvas
Size: (h) 48" (w) 36"
By whom lent: Courtesy Collection The Downtown Gallery
Insurance value: \$500.00 () by Virginia Museum () by owner
Sale price (if different from ins. value): \$ 500.00

Photo Sent

(The Museum's Accession Committee will buy one or more paintings from the exhibit for the permanent collection of American Art in the Virginia Museum of Fine Arts)

(duplicate copy for your files)

The Downtown Gallery
(Lender's signature)

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

January 11, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

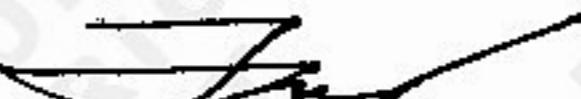
Just to tell you that I did not crash on the way home and that there is therefore every chance of a book emerging one of these days.

I did get in touch with Strauss by telephone and then with Carl Brandt, of Brandt and Brandt, who has long been an agent of mine. He and Strauss will get together, but I should like you to see what happens and I have asked Carl Brandt to get in touch with you first and foremost.

It was very good to see you and above all to see you looking so well and in fine form. If Honolulu can be so good for you, think what California would do. I dare say you won't be coming this way and I think it unlikely that I show up in New York again before summer. But that won't interfere as I shall exploit Detroit and get on with it.

Meanwhile, all of the best to you.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cif

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESSEE STREET UTICA, NEW YORK
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

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January 3, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Thank you very much for inviting me to the opening of the John Marin Exhibition January 7th. Sorry I won't be able to make it.

I hope to be in New York soon and will drop in to see you. Hope to hear from you about the Peto.

As ever,

Edward

Edward H. Dwight, Director

END::wcf